

PINK
FLOYD
TRIBUTE

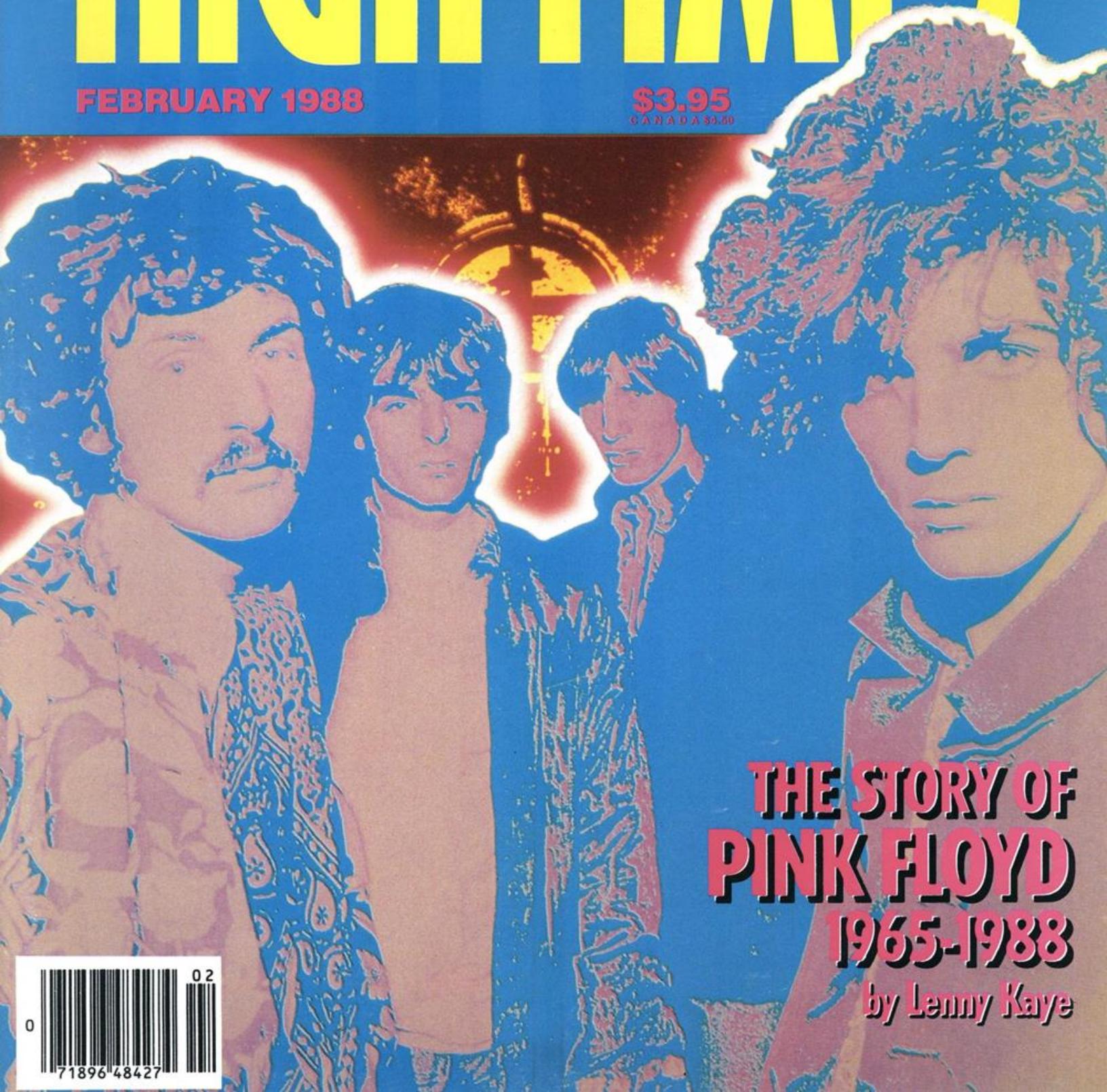
LSD • INDOOR GROWING • DRUG TESTS

HIGH TIMES

FEBRUARY 1988

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THE STORY OF
PINK FLOYD
1965-1988

by Lenny Kaye



Indoor Sun

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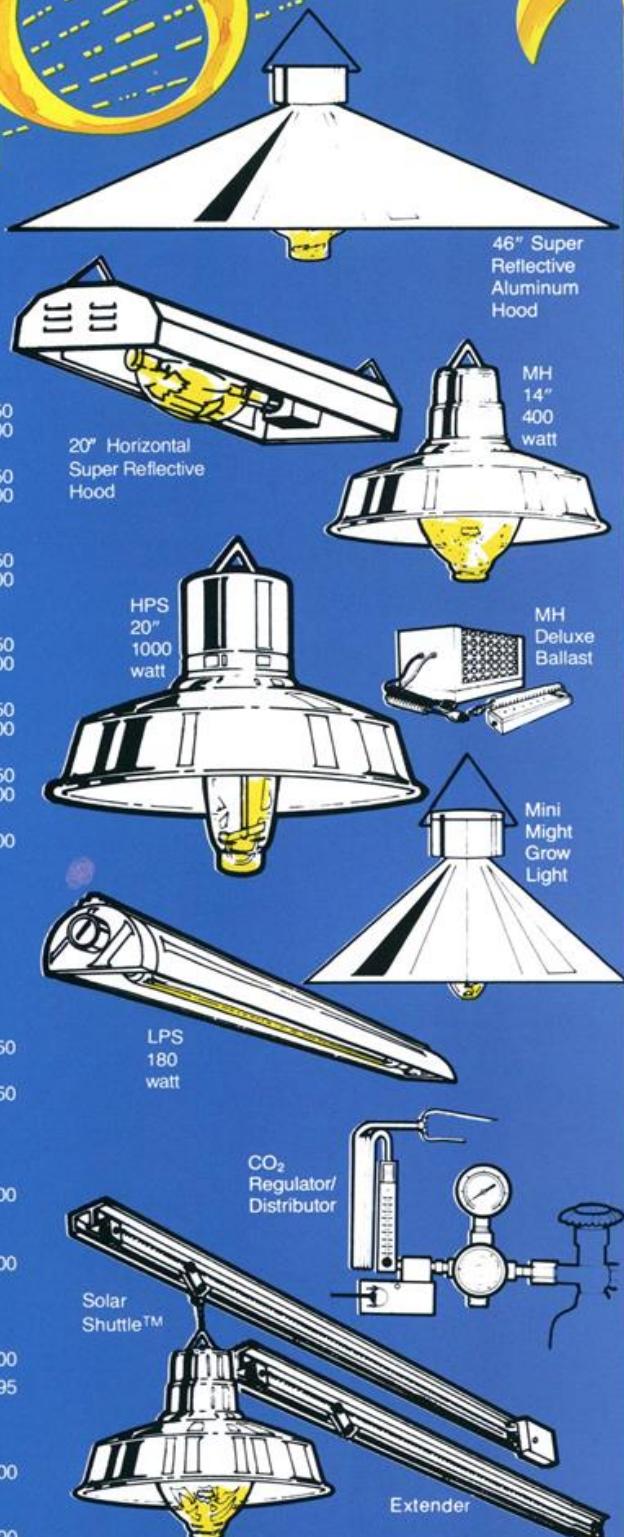
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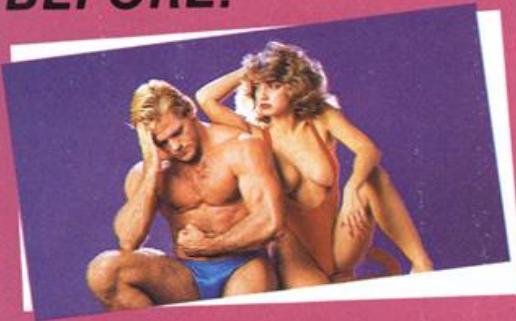
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CONTENTS

FEATURES ☞ COLUMNS ☞ DEPARTMENTS

THE LAST DEFENSE OF LSD

by Joseph Lanz 32
 Was lysergic acid American youth's greatest gift, or just a psychic can opener into Pandora's Box?

RHAPSODY IN PINK

by Lenny Kaye 36
 Exactly where did Pink Floyd get their name? What were they like in the early days? Why have they become one of the most successful bands in the history of rock music? The answers to these, and many other questions, are answered by the legendary Mr. Kaye.

MAINTENANCE RUN

by Owl 56
 What happens when an unwanted, 700-pound bear invades your plantation?

INDOOR ENGINEERING

by Shady Grove 61
 This writer's grow rooms are so tightly organized they remind some visitors of a submarine. Learn how to increase yield by 100 percent without adding new equipment.

MISTRESS OF THE PERPETUAL

HARVEST

by Kyle Roq 65
 Angel never goes without fresh, green bud. Here's how she does it.

SON OF CRUMB

by Joe Delicado 66
 Everyone knows the work of R. Crumb, creator of Mr. Natural, Fritz the Cat, Flakey Foont, as well as his own bizarre semi-autobiographical, sexual misadventures. But no one suspected that he has an offspring who's ready to become a legend in his own right.



BRAD JOYCE

EDITOR'S NOTE

by John Holmstrom 6

ZÖË

by Milton Knight 52

HIGH ART

by Carlo McCormick 54

This month, boys and girls, Carlo's secret word is Panter: scribbler, Jimbo creator, and Pee Wee set designer.

ASK ED

by Ed Rosenthal 64

THE MEDIA ROOM

PSYCHOTRONIC

by Michael Weldon 85

THE TAPEWORM

by Jim Poling 86

BOOKSHELF

..... 87

GO-GO GIRL

photo by M. Henry Jones/Joey Ahlbum 90
 Deb Parker, New York City's Psychedelic Scene Queen.

THE HOUND'S EYE VIEW

by James Marshall 96

TOP 100

by John Holmstrom 97

F.T.A. takes the charts by storm, with our very own Ed Rosenthal in hot pursuit of the top spot!

ON THE COVER:
PINK FLOYD circa 1967, left to right: Nick Mason, Rick Wright, Roger Waters, Syd Barrett. Photo courtesy Michael Ochs Archives.

LETTERS

from our readers 14

HIGHWITNESS NEWS

edited by Lou Stathis 19

Urine, urine everywhere, and not a drop to test! Plus some Quick Flash comic relief!

TRANS-HIGH MARKET QUOTATIONS

compiled by Espy LaCopa 26

TRANS-HIGH MARKET ANALYSIS LETTERS

CENTERFOLD

photo by Andre Grossmann 50

PRODUCTS

..... 69

CLASSIFIEDS

..... 78

BOOKSTORE

..... 94



JAMES ROMBERGER



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PUBLISHER
ROBERT ARONSON

EDITOR-IN-CHIEF
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EXECUTIVE EDITOR
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ART DIRECTOR
FLICK FORD

MANAGING EDITOR
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SENIOR EDITORS
DEAN LATIMER
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INDOOR GROW EDITOR
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CONTRIBUTING EDITORS

ROBERT CONNELL CLARKE, THE GENERAL,
PETER GORMAN, RA JAMES, ESPY LACOPA,
JAMES MARSHALL, CARLO MCCORMICK, JIM POLING,
MICHAEL WELDON

DESIGN ASSOCIATE

BRIAN SPAETH
TYPESETTING
BARBARA BARG
STRONG SILENT TYPE

CONTRIBUTING ARTISTS AND PHOTOGRAPHERS

ACE BACKWARDS, JOHN EDER, ANDRE GROSSMANN,
GREGORY HERGERT, DICK HOOLE, KATE KELLER,
MILTON KNIGHT, JAMES ROMBERGER,
JONATHON ROSEN, JEFF VAUGHAN, CAPT. WHIZZO

CONTROLLER
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ADMINISTRATIVE ASSISTANT
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ADVERTISING
EAST COAST

SHERI KAPLAN, **MANAGER**
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P.O. Box 33-Suite 373

Long Beach, CA 90801 [213] 493-3714

FOUNDING EDITOR

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We were in the middle of a High-Level Executive Meeting, brainstorming cover stories for our landmark 150th issue, when Ed Hassle (whose Grateful Dead cover idea became the best-selling HIGH TIMES of 1987) asked "Why not put Pink Floyd on the cover?"

"They're too popular. Putting them on the cover would be like selling out," someone said. "Let's put Jimi Hendrix on, instead."

"Besides," said another editor, "who could we get to write about 'em? Put Hendrix on the cover—I wanna write about Jimi!"

"What if we hired Lenny Kaye to write about Floyd?" asked Ed. The room went nuts. "Yeah! Doc Rock! Great idea!"

"Man," said someone, "Lenny Kaye has written for nearly every rock magazine that ever existed. He's definitely an authority on rock music. Not many people have written about rock, performed in a band, and produced records to boot!"

"Yeah! He produced the first underground single, Patti Smith's 'Piss Factory', and played guitar on it! He also compiled the album that revived punk rock in the '70s AND garage rock in the '80s—the immortal *Nuggets*!"

"Did you know Lenny was nominated for three Grammies? He compiled and annotated a great bunch of records for Elektra—*The Jac Holzman Years*, *Bleecker/MacDougal*, a four-album set of folk music from the '60s, *Crossroads*, a compilation of white blues from the '60s, and *Elektronic*, featuring Elektra's best music from the late '60s."

"I heard he just produced the debut album of Soul Asylum, one of the hottest rock groups in the country, for Twintone/A&M! And he produced this guy from Memphis, Tennessee for EMI/Manhattan—Rob Jungklaas! Lenny also produced records for English groups like James, MicroDisney, and the Weather Prophets."

"The guy hit the jackpot when he produced those two Suzanne Vega albums for A&M, though. They went top ten, didn't they?"

"Waitaminnit," someone yelled, "why would this guy want to write a Pink Floyd article for HIGH TIMES? He'd have to be the world's biggest Floyd fanatic to do that when he could be producing million-selling records! Or a fanatical HIGH TIMES reader, maybe!"

Gloom descended upon the High-Level Executive Meeting. Everyone stared at the walls for a full minute.

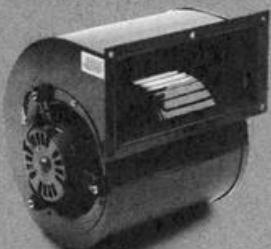
And that's the official story of why this special 150th issue of HIGH TIMES, featuring a Jimi Hendrix cover story, came to be.

JOHN HOLMSTROM

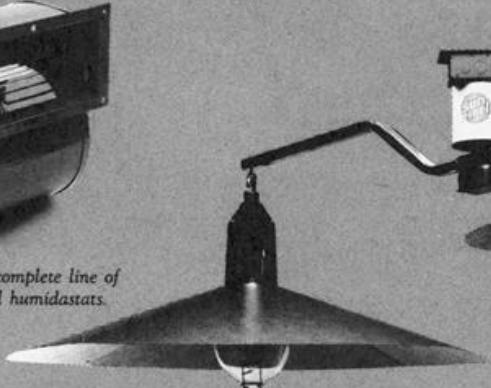
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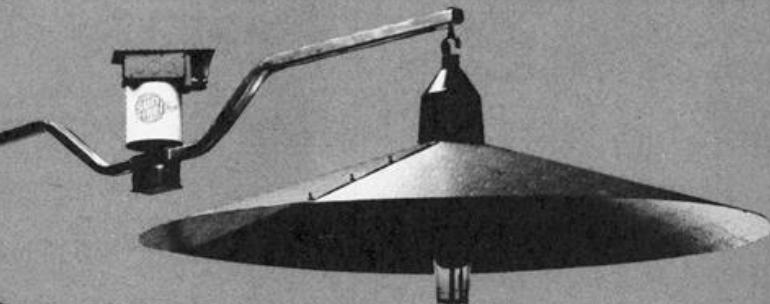
DIAMOND LIGHTS



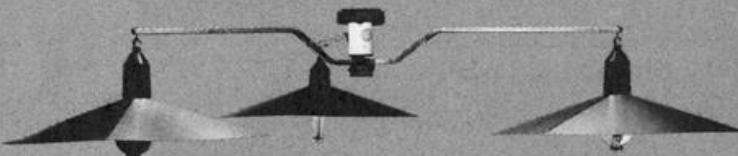
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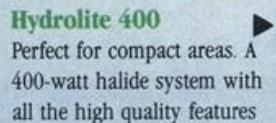
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Hydrolite 400 ►
Perfect for compact areas. A 400-watt halide system with all the high quality features of our Super, including our full-sized 21" adjustable reflector, etc. **\$139.95**

Hydrofarm Solo ►
Same professional-quality automated flush system as our Quad but in a single unit size, 2'x2', includes Geolite, Nutrients, etc. **\$64.95**

High Times says:

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- **Improved!** Most popular grower-proven hydroponic system now even better.

- **Automated flush** for more nutrient delivery. 8'x8' as shown. For large multi-system areas, sets up in row, too (3'x9').



- **Geolite™ rock** retains optimum nutrient solution and air between cycles. Anchors plants. Reusable. Ours, exclusively!

- **Nutrients**—Grow and Bloom—specifically blended for each stage of your plant's life. System includes all of above plus growing manual.

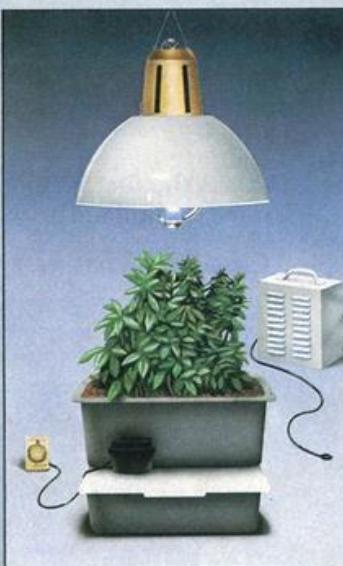
\$199.95/Quad
\$199.95/system



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- Precise metered flow
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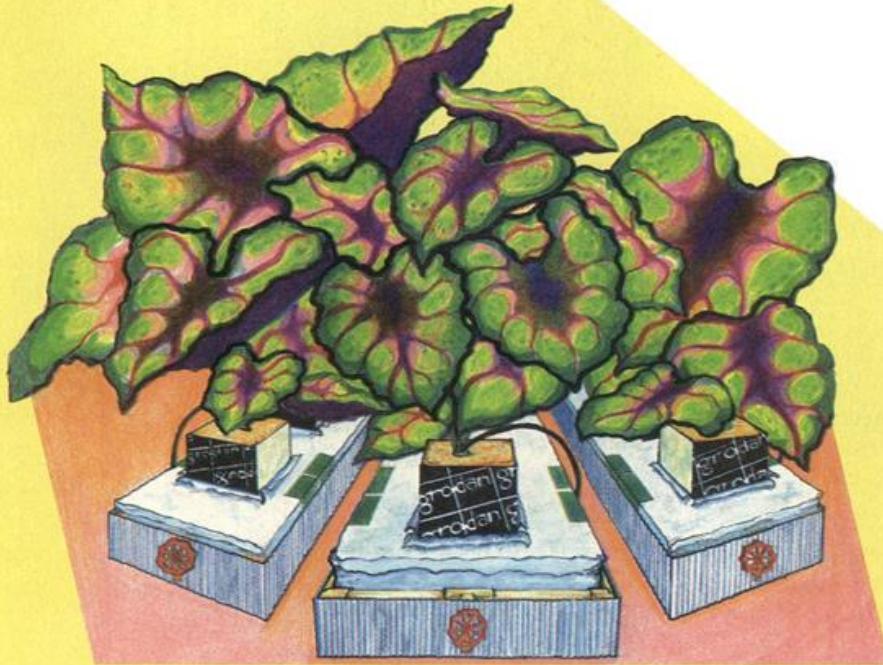
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Light Track systems • Mylar
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Rockwool • CO₂ cylinders
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First you start your seeds or root cuttings in Rockwool blocks. These blocks are then placed onto Rockwool growing slabs. Each plant on the Rockwool slab is equipped with an irrigation tube and a 3-position emitter which provides a continuous luxury level of nutrients to the roots of each plant. After feeding the roots, the nutrient solution is recycled back to your reservoir by sturdy, ultraviolet-resistant plastic gutters specially proportioned for Rockwool slabs. A powerful, heavy-duty and chemical resistant pump provides pressure to irrigate up to 24 plants.

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METAL HALIDE COMPLETE GROWLIGHT SYSTEMS

1000 WATT SYSTEMS

DELUXE - 46" round or parabolic 20" horizontal	184.50
STANDARD - 18" White Enamel Reflector	167.50
ECONOMY - 2'x3' Polished Aluminum Reflector	144.50
To upgrade to a 125,000 lumen- 12,000 hour Superbulb	Add 15.00
Phosphorous coated bulbs	Add 6.00

400 WATT SYSTEMS

DELUXE - 14" White Enamel Reflector	134.50
STANDARD - 14" White Enamel Reflector	124.50
ECONOMY - 2'x3' Polished Aluminum Reflector	109.50
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Phosphorous coated bulbs	Add 6.00

MINI-MIGHT METAL HALIDE

175 WATT	99.00
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HIGH PRESSURE SODIUM COMPLETE GROWLIGHT SYSTEMS

DELUXE 1000 Watt - 46" round or parabolic 20" horizontal	269.50
DELUXE 400 Watt - 14" Reflector	189.50
MINI-MIGHT 150 Watt (16,000 lumens)	99.00

LOW PRESSURE SODIUM COMPLETE GROWLIGHT SYSTEMS

DELUXE 180 Watt Low Pressure Sodium Light	195.00
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LIGHT MOVERS



6' Solar Shuttle	.99.00
6' Solar Shuttle Extender	39.95
Solar Shuttle Motor	22.00
Whirligig Light Turret	119.00
Sun Circle Light Rotator 360° One revolution every 40 minutes.	
1 Arm	139.00
2 Arm	199.00
3 Arm	256.00

TIMERS

Paragon 15 amp/120 volt	14.95
Dayton 15 amp/120 volt	19.95
Dayton 40 amp/120 volt	37.95
Dayton 40 amp/240 volt	39.95
Cycle Timer 1-60 min. on/off	79.00

BULBS

METAL HALIDE BULBS

M175 - 15,000 lumens-20,000 hours	29.00
M400 - 34,000 lumens-20,000 hours	36.95
MS400 - 40,000 lumens-20,000 hours	45.95
M1000 - 110,000 lumens-12,000 hours	54.95
MS1000 - 125,000 lumens-12,000 hours	69.95
Phosphorous Coated Bulbs	Add 6.00

HIGH PRESSURE SODIUM CONVERSION BULBS

Now available. An energy saving sodium bulb that runs off your existing Metal Halide ballast	
175w - 15,000 lumens-24,000 hours	59.00
400w - 50,000 lumens-24,000 hours	69.00
1000w - 140,000 lumens-24,000 hours	139.00

HIGH PRESSURE SODIUM BULBS

LU150 - 16,000 lumens-24,000 hours	39.00
LU400 - 50,000 lumens-24,000 hours	52.95
LU1000 - 140,000 lumens-24,000 hours	94.95

LOW PRESSURE SODIUM BULBS

180 Watt - 33,000 lumens-24,000 hours	95.00
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5% off our already low prices.

VITA LITE

4-ft. power twist, 40 Watt	13.95
Case of six	75.00

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(complete with socket and cord)

46" polished aluminum or white	.49.00
20" horizontal	.49.00
20" adjustable white	.40.00
18" white	.30.00
14" white	.25.00
48" Parabolic hood	.49.00
4'x4' square polished aluminum	.115.00
5'x5' square polished aluminum	.130.00

BALLASTS

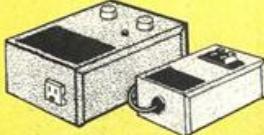
Metal Halide Ballasts (110v or 220v available)	
Deluxe 1000w (includes power supply)	.115.00
Stan. 1000w	.105.00
Econ. 1000w (uncovered)	.97.00
Deluxe 400w (includes power supply)	.95.00
Stan. 400w	.85.00
Economy 400w (uncovered)	.70.00
Ballast cover	.10.00
High Pressure Sodium Ballasts (110v or 220v avail.)	
Deluxe 1000w	.170.50
Deluxe 400w	.125.50

HYDROPONIC SYSTEMS

4 unit hydrospot	.208.00
8 unit hydrospot	.295.00
Each additional hydrospot	.16.00

SUBMERSIBLE PUMPS

#2P495-120 GPH	.37.95
#1P553-140 GPH	.39.95
#1P321-300 GPH	.56.95

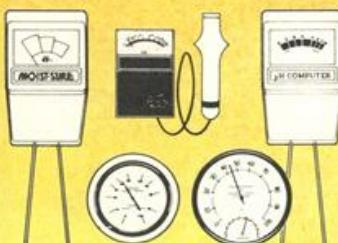


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Command Module with one Remote Module (120 or 240 volts)	.139.00
Additional Remote Modules (120 or 240 volts)	ea. 45.00

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Dissolved Solids Digital Meter	.75.00
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PH Computer	.19.95
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CO ₂ Analyzer Tubes	.3.75
CO ₂ Tester	.8.99



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Sudbury Soil Test Kit (Tests Ph, N, P, K)	.14.95
Sudbury Soil PH Tester	.3.99
Tetra Test Liquid PH Tester	.3.95
Wardley Jr. Liquid PH Tester	.3.95
Wardley Sr. PH Test Kit	.5.99
Penn Plax Test Strip for Liquid PH	.2.75

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Squirrel Cage-50 CFM	.29.95
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Squirrel Cage-200 CFM	.69.95
Squirrel Cage-265 CFM	.69.95
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Squirrel Cage-465 CFM	.79.95
Squirrel Cage-525 CFM	.89.95
Squirrel Cage-960 CFM	.159.95
Thermostat	.19.95
Auto Flo Humidistat	.34.95

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Johnson CO ₂ Generator (up to 4800 sq. ft.)	.499.00

CHARCOAL FILTER SYSTEMS

Skunk Buster #100	.109.00
Skunk Buster #200	.169.00
Skunk Buster #400	.225.00

NEGATIVE ION GENERATORS

Airease	.49.95
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GROWING SUPPLIES

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4'x50" roll	.29.00
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Mini Grow House	.14.95
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Rock Wool	
2'x2" Cubes	.20
3'x3" Cubes	.39
3'x4" Cubes	.49
40 lb. Bale	.39.00

Rock Wool Slabs	
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2 Gallon Grow Bag	.39
5 Gallon Grow Bag	.59
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10 Gallon Grow Bag	.69

Alka Liche	
1 quart	.6.95
1 gallon	.16.99

Safer Soap Insect Spray	
8 oz. spray	.2.99
8 oz. concentrate	.6.75

Rootone Hormone Rooting Powder (4 oz.)	.1.69
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Jiffy 7 Peat Pellets (2 doz.)	.1.69

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the easy Hamilton way...

Grow bigger, healthier plants faster.

PROVEN RESULTS: Metal halide or high pressure sodium lights create the highest intensity, best quality sun's full spectrum - indoors. Fluorescent systems are weak, inefficient and do not give your plants enough light lumens for good growth.

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MH 1000 Watt Basic System (Reg. \$182) **\$139.95**
High quality, assembled, QUIET, open ballast; 20' lamp cord; power cord; socket; 110,000 lumen / 12,000 hr. bulb. (For SUPER BULB 125,000 lumen add \$14.00).

MH 1000 Watt Professional System (Reg. \$210) **\$165.95**
18" Dome (for HORIZONTAL reflector or 48" PARABOLIC add \$4.95). High quality, assembled, QUIET, ventilated ballast box; 20' lamp cord; 110,000 lumen / 12,000 hr. bulb. (For SUPER BULB 125,000 lumen add \$14.00).

MH 1000 Watt Deluxe System (Reg. \$238) **\$179.95**
Choice of: HORIZONTAL reflector, 48" PARABOLIC, 46", 22" adjustable Dome. High quality, assembled, QUIET, ventilated ballast box with GROUNDED 6-OUTLET, ON-OFF CONTROL, 15 AMP. PROTECTIVE CIRCUIT BREAKER; 20' lamp cord; 110,000 lumen / 12,000 hr. bulb. (For SUPER BULB 125,000 lumen add \$14.00).

MH 400 Watt Deluxe System For small area up to 4'x4'. (Reg. \$151) **\$124.50**
18" Dome (for HORIZONTAL reflector or 48" PARABOLIC add \$9.95). High quality, assembled, QUIET, ventilated ballast box; 20' lamp cord; 34,000 lumen / 20,000 hr. bulb. (For SUPER BULB 40,000 lumen add \$10.00).

COMBINATION MH/HPS HORIZONTAL SYSTEM **\$299.00**
The ultimate grow light / 90,000 lumens of perfectly blended light. 24"x20"x10"
Horizontal, ventilated, super-reflective, electro white aluminum reflector, with 2 bulbs
a MH 400 & HPS 400; quite remote ventilated ballasts.

HIGH PRESSURE SODIUM: Increases budding & flowering

HPS 1000 Watt Deluxe System (Reg. \$317) **\$255.95**
Choice of: HORIZONTAL reflector, 48" PARABOLIC, 46", or 22" adjustable Dome.
High quality, assembled, QUIET, ventilated ballast box; 20' lamp cord; 5KV socket;
140,000 lumen / 24,000 hrs. bulb.

HPS 400 Watt Deluxe System (Reg. \$215) **\$184.95**
18" Dome (for HORIZONTAL reflector or 48" PARABOLIC add \$4.95). High quality,
assembled, QUIET, ventilated ballast box; 20' lamp cord; 50,000 lumen / 24,000 hr. bulb.

LIGHT MOVERS: More light coverage to grow more plants.

Motorized Lite Track™ Double your light coverage **\$93.95**
Best single light mover; 6' track; covers up to 8'x10' (EXTENDER for 2nd light \$38.95).

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Two lights rotate continuously in full circle; greatest coverage, up to 12'x12'.

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Two lights move back & forth in a circular pattern. Adjustable from 8'x8' up to 15'x15'.

HYDROPONICS: Our customers say their plant yields are three times greater and two times faster with Hamilton's automated "flood/drain" HYDROPRO system. Roots are provided maximum direct nutrition and aeration without soil.

HYDROPRO SINGLE™: Ideal up to 4 plants; 2' x 2' area **\$59.95**
Includes: pump, grow & bloom nutrients, timer, pH test kit, Jiffy 7, manual, etc.

HYDROPRO 4™: Grow up to 16 plants; 3' x 9' or 8' x 8' area **\$187.95**
Includes submersible pump, grow & bloom nutrients, timer, manual and more.

HPS BULBS - That work in metal halide systems!
1000 watt **\$137.50** 400 watt **\$67.50**

CO₂ ENRICHMENT SYSTEM: Increase growth by 40% **\$137.95**

FREE INDOOR GARDENING BOOKLET
with any system purchased

ION GENERATORS: Clean growing area of smoke, odor, pollen & pollutants.
AirEase Ion **\$49.50** Pulsair: generates 300% more ions **\$96.50**

DIGITAL pH PEN: Instant accurate readings (Reg. \$97) **\$69.95**

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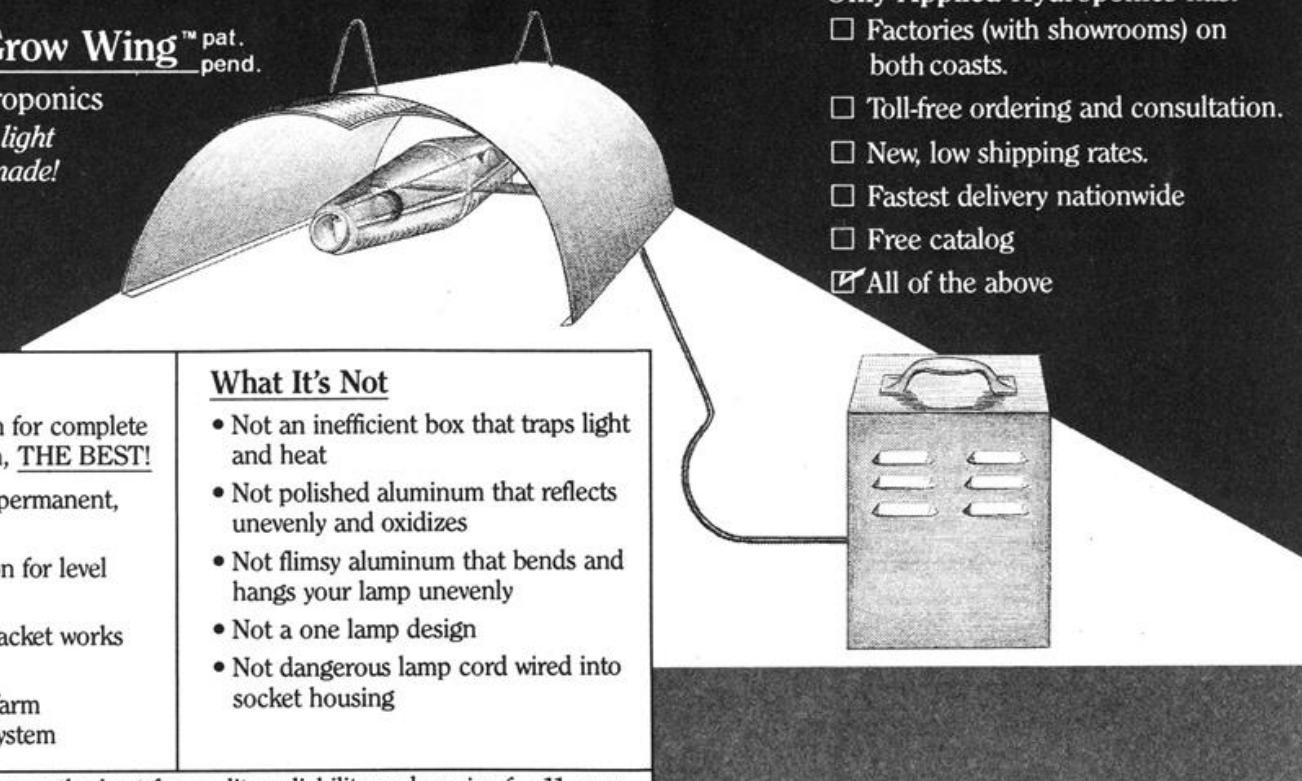
NEW! HYDROFARM® HORIZONTALS

*East or West, You Can Now Grow with the Best
in Horizontal Lighting*

The Hydrofarm Grow Wing™ pat. pend.

New from Applied Hydroponics

*Delivers up to 50% more light
than any other reflector made!*



What It Is!

- Double parabolic design for complete and even light reflection, **THE BEST!**
- Electro-white finish for permanent, even reflection
- Strong steel construction for level lamp support
- Adjustable mounting bracket works for most lamp types
- Same safety-first Hydrofarm high-temp lead wiring system

What It's Not

- Not an inefficient box that traps light and heat
- Not polished aluminum that reflects unevenly and oxidizes
- Not flimsy aluminum that bends and hangs your lamp unevenly
- Not a one lamp design
- Not dangerous lamp cord wired into socket housing

Hydrofarm Products—known as the best for quality, reliability and service for 11 years.

\$139.95 to \$264.95—Pricing same as comparable
Hydrofarm lighting systems on pages 8 and 9.

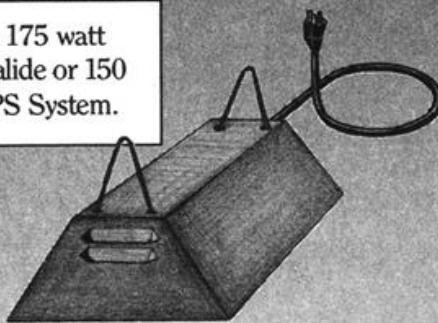
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With every purchase of HYDROFARM products we're giving away a copy of MEGACROP, the latest book on increasing your yield. This offer is available at all authorized retail outlets and factory stores, as well as through phone and mail orders.



NEW! MINI-HORIZONTAL

Choose 175 watt
metal halide or 150
watt HPS System.



- Horizontal efficiency
- Low profile design—only 6" high
- Strong steel construction
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- Ready to plug into any 120V outlet

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See our ads
on pages 8 & 9

HYDROFARM

LETTERS

Note from the editors:

In response to the barrage of letters we received requesting a Pink Floyd special issue, the ink-stained pages you hold in your hands are our answer. So skip the letters and turn to page 36.

RIGHT TO SAY YES

If we have a right to say no, doesn't that mean we also have the right to say yes?

—*Stoned As Always
Champaign, Illinois*

NARROW-MINDED COUCH POTATOES

I'm glad you receive hate letters, especially from self-professed "cool-alternative, mellow-yet-righteous" dudes who get pissed off when their sacred cows get poked. I think James Marshall's dissection of the "Ten Worst Things That Happened to Pop Music" and the General's "How to Party" (August '87) were among the best articles you've printed. I hope the angry letter writers cancel their subscriptions. Why? Because HIGH TIMES should never kiss their puffy, easily-irritated asses. Yesterday's hippie is today's fascist, telling others the "mature" way to have fun with drugs and music. Jim Marshall, The General, Ed Rosenthal, and John Holmstrom have given the magazine a healthy vitality. Don't turn it into lukewarm pablum for narrow-minded, reactionary couch potatoes. Instead, burrow deep into the underground and expose those ignored by this country's brain-dead media.

—D.W.
Brewer, Maine

LEGALIZE BEFORE THEY NOTICE!

The time to strike back is now. We must act while the government is preoccupied with the falling stock market and the crisis in the Middle East. If we can get something going to legalize marijuana, maybe it will happen before they notice. Please dedicate an

issue on how we can help, what money contributed to NORML does, and how states like Alaska have been able to beat the government at their own game. Keep up the good work.

—*Squirrel
Wilmington, North Carolina*

Letters from armchair radicals like Squirrel really crack us up. If you're so fired up, why didn't you join NORML years ago? The literature they send new members would answer all your questions, not to mention their newsletter. Unfortunately, most pot heads are too busy smoking dope to do anything really effective, like organizing a NORML chapter in their hometown, or attending a piss-test rally. That's why we have 50 million pot smokers and only 10,000 NORML members. You wouldn't believe how many people write asking for NORML's address which is included in their ad in almost every issue of HIGH TIMES. For all the fog heads out there who still don't belong, we'll say it one more time: NORML is the only organization

in America working to legalize marijuana. Their address is 2001 S Street N.W., Suite 640, Washington, D.C. 20009.

BAN WILD HEMP MAPS!

What is happening to your magazine? First, I see Oliver North at the top of the "Top 100," then I read a THMA letter from a guy named Tokin' Jake, who wants a Wild Harvest Map as your centerfold (November '87). Jake is entitled to his opinion, but the fact that you guys responded by asking for entries is unbelievable! The luscious pot that grows wild should be kept secret from the police. If you publish such maps, don't you think C.A.M.P. will use them to their advantage? Get serious! Please think again before you publish such maps.

—*Sad Sal
North Bay, California*

HIGH TIMES will never publish a map so detailed that it could be used by law
continued on page 73



CAPT. WHIZOO

DANSCO INDOOR GARDEN CENTERS

1000 HPS—\$259⁰⁰
 400 HPS—\$189⁰⁰
 150 HPS—\$110⁰⁰
 2 yr. warranty

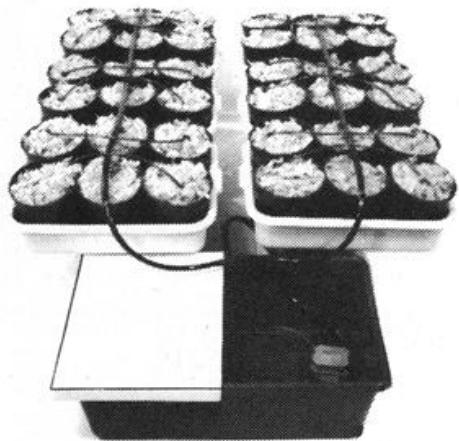
1000 MH—\$199⁰⁰
 400 MH—\$149⁰⁰
 175 MH—\$110⁰⁰
 2 yr. warranty



HYDRO FLO I \$265⁰⁰
Expansion Module \$16⁰⁰

NEW Hydro Flo I includes 6 trays with 36 one gallon Pyramid pots, reservoir, timer, pump, rockwool, 12 week supply of General Hydroponics nutrients with pH Control Kit and filter. Basic system covers 4'x5' area for 6-8 week cycle. Double the size of this system for only \$96 more!

Larger pumps and reservoirs allow us to custom fit these systems to your needs.

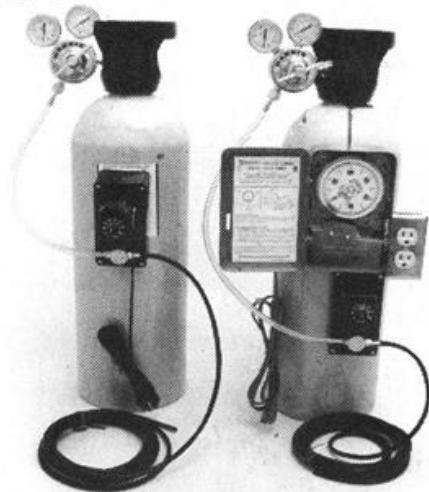


CO₂ INJECTION SYSTEM

\$179⁰⁰
with Exhaust Control \$279⁰⁰

Basic injection system includes a heavy duty brass body regulator, brass solenoid valve, pre-wired solid state recycle timer, hose and fittings.

Exhaust control and CO₂ injection are synchronized by using a second recycle timer which becomes the primary controller. The system is completely wired with dual outlets for exhaust and intake fans.

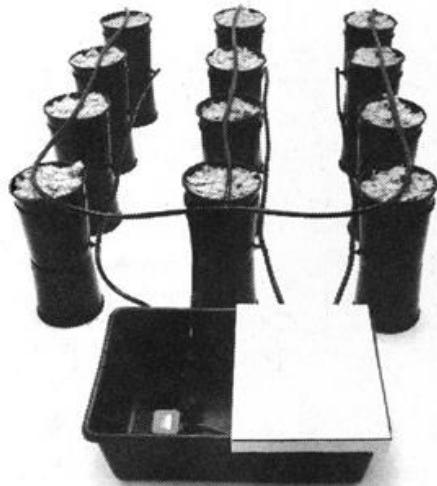


Tanks (not included)

HYDRO CELL II \$250⁰⁰
Expansion Module \$6⁰⁰

Hydro Cell II includes 12 two gallon grow cells with reservoir, timer, pump, rockwool, 12 week supply of General Hydroponics nutrients with pH Control Kit and filter. Recirculating system is easily expandable to 36 cells without increasing pump size. Our 25 gallon reservoir should be used with more than 12 cells.

Larger pumps and reservoirs allow us to custom fit these systems to your needs.



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LUTHER BURBANK lived from 1849 to 1926, and not before or since has there been a greater contributor to plant development. Every domesticated fruit or vegetable or flower has been produced by Mr. Burbank directly or by his methodology.

Mr. Burbank's methodology was extremely simple: (1) First he would GATHER the most extensive seed stock of a particular species from all over the world. (2) Then he would PLANT all of the seeds closely together. From the resulting ten thousand plants, he would (3) SELECT one or two that had the most pronounced characteristic of size or shape or scent or color or whatever he was looking for. (4) From those one or two plants, all of the seeds were PLANTED and from the resulting ten thousand plants, only one or two would be (5) SELECTED that further developed more of the desired characteristic. This process of planting and selection would be repeated as often as necessary from a few generations to hundreds of generations until Mr. Burbank would release the final seed stock to the rest of the world.

Mr. Burbank grafted one hundred different types of apple branches onto a single apple tree and each branch bore a completely different fruit the first year for his personal selection. Inventing this grafting technique, he squeezed thousands of years of research into a few. The results of his work, from potatoes to apples to EVERY domesticated fruit, vegetable or flower, are what we grow today.

The Burbank Potatoe Quadrupled World Production in One Year. Luther Burbank never needed a lot of space. In his lifetime he conducted over one hundred thousand series of experiments and changed the world on less than three acres of land.



DENNIS ROBERT HOAGLAND, 1888-1949, was the inventor of the "four salt Hoagland solution" from which all HYDRO-PONICS are based. Although a brilliant botanist, Dr. Hoagland was interested in only one thing, the BIO-MASS (size and weight) of the TOMATO produced hydroponically. Working under the scientific assumptions of the early 1900s, Dr. Hoagland's world assumed four things:

A. Plants had a life cycle leading to death. WE NOW KNOW plants have a very different way of achieving a life and death cycle than does the human being. Humans are more genetically structured toward their life and death cycle than plants. Plants allow environmental factors to control not only their life and death cycle but their sex as well: Such things as (1) "PHOTO-PERIOD" (length of time under light and dark), (2) "THERMO-PERIOD" (length of time under temperature variation), and most importantly (3) "NUTRIENT PERIOD" (length of time under a given nutrient configuration).

B. Maximum SIZE and WEIGHT before death of (a) root, (b) shoot, (c) fruit—known as the "root to shoot to fruit ratio"—was the absolute goal. WE NOW KNOW the "root to shoot to fruit ratio" is a fallacy. There is no such thing. While keeping the fruit exactly the same size as normal, both the root (below the soil) and the shoot (above the soil) can be minimized. And by reducing the inter-nodal lengths* (distance between the budding sites from an average of 6 inches to less than 1 inch), the number of the normal sized fruit will increase to thousands per plant. (*Footnote: See inter-nodal length graph in "The Garden" brochure.)

C. Plant "lush feeding" of excess nutrients meant nothing. WE NOW KNOW plant "lush feeding" kills the plant. The basis of the hydroponic method is that a fresh nutrient supply be pumped in while the used nutrient supply drains out. This allows the plant to absorb excess amounts of calcium. If allowed, the plant will absorb 10 times what it requires of calcium to the exclusion of other more beneficial nutrients like N, P, K, Mg, Na, Cl, etc. Too much calcium and the plant gets GARDENING OF THE ARTERIES and dies after one seasonal growth period.

D. An aqueous (water) based system without a "buffer" (soil having a cation exchange capacity, C.E.C.) was best. WE NOW KNOW an aqueous (water) based nutrient solution surrounding the root system without a "buffer" to protect the roots creates a "water root"—a thick, fleshy root that has layered itself with "fat" to protect itself. Nowhere near the amount of root surface area is produced hydroponically (water based) as when the roots are buffered against excess concentrations by a soil medium.

WE NOW KNOW that the soil mediums used by Dr. Hoagland, such as perlite vermiculite, and sand have no buffering action or "CATION EXCHANGE CAPACITY" (C.E.C.). The CATION EXCHANGE CAPACITY of a soil medium is the ability of that medium to ABSORB AND RELEASE a nutrient solution. The cation exchange capacity of the soil medium protects the root system and allows it to produce thousands more root structures, producing thousands more square inches of root surface area. The greater the root surface area, the more efficient the nutrient uptake for faster growth.

The early 1900s did not have the advanced technology of 1986. Equipment for testing nutrient solutions and plant tissue such as the gas-liquid chromatographic assay (GLC), Thin-Layer chromatographic assay (TLC) and sophisticated atomic absorption equipment were not available.

With the aid of the computer since 1951, the medical profession by comparison has advanced in the last 30 years more than in the preceding 2,000 years. If Dennis Robert Hoagland had access to 1986 technology in 1920, he never would have designed the hydroponic system.



JEFFERY JULIAN DEMARCO, 1951—_____, is President and founder of PYRAPONIC INDUSTRIES and is the inventor of the methodology known as GROWING PLANTS PYRAPONIMETRICALLY and the PHOTOTRON.

Three things are required to grow plants pyraponimetrically: 1. A laboratory grade growth chamber known as the PHOTOTRON. 2. A specific METHODOLOGY for plant growth and manipulation (instructions). 3. A very specific NUTRIENT SUPPLY COMPUTER DESIGNED IN PARTS PER MILLION (PPM) for each individual PHOTOTRON. The exact nutrient calibrations are individually calibrated based upon two soil samples taken from the phototron: one after FORTY-FIVE DAYS of plant growth and one after 90 DAYS of plant growth—ONLY TWO ARE REQUIRED.

Mr. DeMarco's Masters thesis was on the cannabinoid profile of marijuana. After working under both federal and state license in a laboratory at a major university for over two years, and since 1976 has developed the phototron, the methodology and the chemistry to study the internal workings of the plant (not just the SIZE and WEIGHT, but utmostly important to study the MOLECULAR and PHARMACOLOGIC properties of the plant). The research developed in pursuit of Mr. DeMarco's

research PERTAINS TO ANY PLANT.

Pharmacognosy is the study of molecules produced inside plants. This type of study requires very sophisticated equipment like the Gas-Liquid Chromatogram (GLC), Thin-Layer Chromatogram (TLC) and Atomic Absorption.

THC-delta 9, the psychoactive molecule produced by the marijuana plant, is so microscopic that 100,000 molecules fit end to end would sit on the head of a pin. When you're concerned about growing structures so infinitely tiny, what difference does the size of the plant make?

In the disciplines of Botany, Horticulture, Plant Physiology, Soil Chemistry and Floraculture, a "root to shoot to fruit" ratio requires a large root and a large shoot to grow large fruit.

Growing plants Pyraponimetrically (by exactly measuring all 21 environmental elements), requires the plant to produce minimal root, minimal shoot (inter-nodal lengths) and maximize the number of budding sites and size of the bud, flower or fruit.

To develop the (A) PHOTOTRON, (B) the CHEMISTRY and (C) the plant manipulation methodology known as GROWING PLANTS PYRAPONIMETRICALLY, the marijuana plant was used because of its unique properties.

The PHOTOTRON was designed to: (1) GROW 6 PLANTS THREE AND ONE-HALF FEET TALL IN 45 DAYS; (2) Duplicate exactly the quality of the plant material the seed came from; (3) RE-FLOWER AND RE-BUD PLANT MATERIAL EVERY 45 DAYS UP TO 9 TIMES PER YEAR; (4) NEVER KILLING THE PLANTS, YEAR AFTER YEAR; (5) BE REMOVED FROM EVERY DAY. (The system is designed for plant removal, not containment); and (6) To produce 6-8 ounces of plant material every 45 days.

Growing Plants Pyraponimetrically will revolutionize indoor plant production as we know it today. At PYRAPONIC LABORATORIES, over 25 PHOTOTRONS are used for new experiments. To date, PYRAPONIC LABORATORIES have successfully catalogued 17 varieties of flowering plants, 14 varieties of fruits and vegetables, 8 varieties of tobacco and will force flower roses 365 days per year.

A year, or two years from now, PYRAPONIC INDUSTRIES will mass market the PHOTOTRON through the major retailers, on television and radio. I will look forward to working with you. Thank you very much.

Jeffery Julian DeMarco
President and Founder Pyraponic Industries

1-312-544- B-U-D-S

OVER 15,000 PHOTOTRONS SOLD WORLDWIDE - INTRODUCING THE

PHOTOTRON 2

HAWAII VS THE PHOTOTRON

Hello, my name is Jeffery Demarco, President and Founder of PYRAPONIC INDUSTRIES.

My master's thesis is on the cannabinoid profile of marijuana. I tell you this for historical footnote only.

In pursuit of my own master's thesis, I generated the most extensive popular literature library in the world. Then, I generated the most extensive scientific bibliography in the world. I then went into a laboratory under Federal license at a major university in which I designed a laboratory grade growth chamber called the PHOTOTRON.

If you read all of the popular literature: I did. All of the scientific literature: I did. And look at every apparatus that is in High Times, you will find one common denominator. Every system, UP TILL NOW, has attempted to re-create Hawaii. I suggest that when you finally achieve the re-creation of Hawaii, you can do NO BETTER than Hawaii's results. AND WHAT ARE HAWAII'S RESULTS?

In fact, you will grow the plant 6 to 9 months, 6 to 12 feet tall. In fact, you will average a 6-inch internodal length (distance between budding sites). In fact, have a 10% budding ratio at the tops of the plant. In fact, throw away 90% of the plant material (leaves/shake). And in fact, YOU MUST START ALL OVER AGAIN.

Look. The only thing I'm waiting nine months for is a baby, number one. Number two, I do not want a tree in my house. And number three, I am not going to pay the ELECTRIC BILL TO PRODUCE THE SUN somewhere in my closet. Do not let its pretty looks fool you. Do not let its size (3½ feet tall x 18 inches wide) fool you. Do not let its weight at 17 lbs. fool you.

The PHOTOTRON will draw \$4.00 per month in electricity (average). My system is totally different.

In fact, you will grow 6 plants three and one half feet tall in 45 days, guaranteed. You will maintain a one-inch internodal length, guaranteed. That each plant will produce 1,000 budding sites, FROM TOP TO BOTTOM, guaranteed. And there will be 6 plants per individual PHOTOTRON, guaranteed.

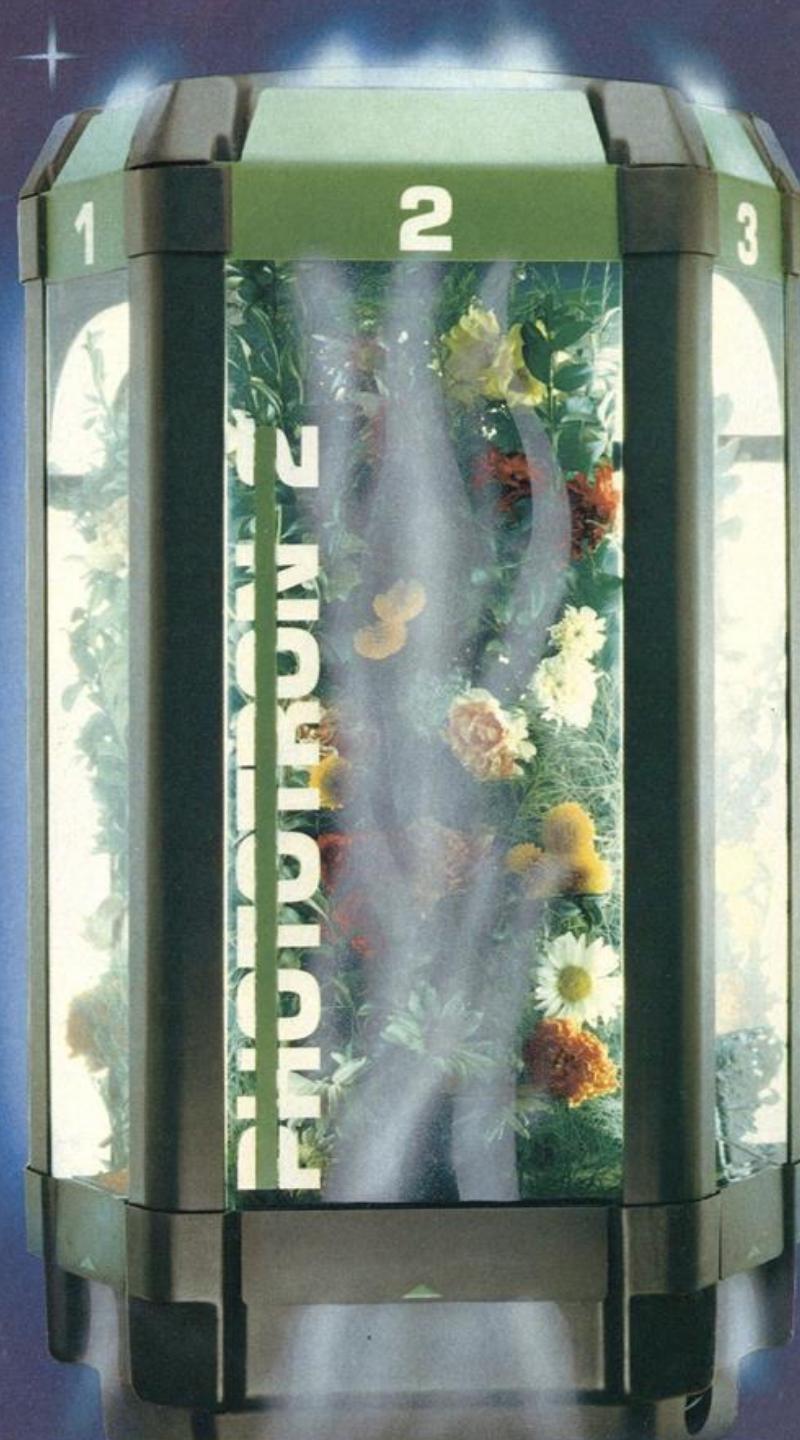
And this is the only system in the world where you can re-flower and re-bud the exact same plants every 45 days, up to nine times per year without killing them off. EVER. Then, you may re-flower and re-bud the exact same plants every 45 days up to nine times per year while you remove from the system every single solitary day. Every day (average 6-8 oz. every 45 days). You remove from the PHOTOTRON every single solitary day, beginning on day 20 from seed germination.

I personally guarantee and service back the PHOTOTRON, so do not let its technical nature throw you. You will require THREE PAGES OF INSTRUCTIONS ONLY. Because the system is TOTALLY COMPLETE. You will do three things: 1. Select your seed. 2. Plug the system in. 3. Water it.

Then, if you have any questions at all, you may call me direct. Ask your question. Get your answer. And carry on about your business. You cannot fail with my PHOTOTRON. I do not allow any of my PHOTOTRONS to fall below SHOW-CASE. I have personally guaranteed every PHOTOTRON that has ever been sold. And I have never had one returned. I am not starting now.

"If you do not learn more about plant production than you have ever learned before, I will pay you for the call."

Jeffery Julian De Marco



THE PHOTOTRON											
Halide Systems		NONE	24	YES							
LIGHT	LEAF SELF SHADING										
	LINEAR FEET OF LIGHT										
	SPECTRUM ADJUSTABILITY										
NUTRIENTS	COMPUTER DESIGNED FOR EACH SYSTEM										
	GUARANTEE FEMALE SEX										
	NEVER KILLS THE PLANTS										
	ONE-INCH INTERNODAL LENGTHS - 1,000 BUDDING SITES PER PLANT										
	NEVER KILLS THE PLANTS										
	RE-FLOWER AND RE-BUD SAME PLANTS/EVERY 45 DAYS UP TO 9 TIMES PER YEAR										
	TOTALLY SELF-SUFFICIENT TO LEAF SATURATION										
CO ₂ SERVICE	SERVICE HOT LINE FOR QUESTIONS										

If you do not learn more about plant production than you have ever learned before, we will pay you for the call. CAN YOU AFFORD NOT TO CALL US. Or, send a \$3.00 money order for our brochure, "THE GARDEN-GROWING PLANTS PYRAPONIMENTRICALLY" to:

PYRAPONIC INDUSTRIES, INC², P.O. BOX 1071, MELROSE PARK, IL 60160

* photograph presented from university conducted research for Masters Thesis entitled "Factors Controlling Resin-Production and Plant Growth," pertaining to any plant.

1-312-544-B-U-D-S

PYRAPONIC LABORATORIES: GROWING PLANTS PYRAPONIMETRICALLY

PYRAPONIC LABORATORIES MAINTAINS: (1) The most extensive scientific literature library in the world. (2) The most extensive popular literature in the world. (3) The most extensive library of Data Packages and Soil Analysis selected from over 3,000 PHOTOTRONS sold worldwide. (4) On premises, over 25 PHOTOTRONS with the capacity of three shelves each so that up to 75 experiments may be ongoing at any one time. Jeffery Julian DeMarco, President and Founder of PYRAPONIC INDUSTRIES and PYRAPONIC LABORATORIES, maintains his PHOTOTRONS for the purpose of killing plants. It is only after experimenting with the parameters of death at PYRAPONIC LABORATORIES that the PHOTOTRON can perform so miraculously around the world. Said to be the number 1 herbicidal maniac, Mr. DeMarco has full-time laboratory technicians on staff and has the most extensive technical consulting network from Universities around the world. PYRAPONIC LABORATORIES maintains the most sophisticated on-premises computerization for data analysis and retrieval in the world. Thousands of experiments have been conducted and thousands more will be ongoing to expand ever further the performance of each PHOTOTRON. As PYRAPONIC LABORATORIES introduces new methods or nutrient formulations, each PHOTOTRON owner is contacted so that every PHOTOTRON is upgraded long after it has been purchased.

THE PHOTOTRON IMPROVES MORE AND MORE THE LONGER YOU OWN IT!

GROWTH PATTERN OF TOMATOES GROWN PYRAPONIMETRICALLY



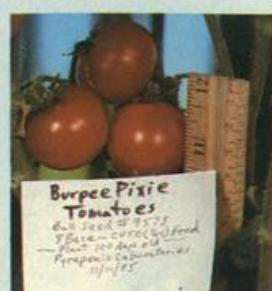
Young tomato plants in vegetative stage.



Young tomato plants beginning to flower and fruit.



Fruiting less than an inch apart.



"Normal" fruit development with a reduced root-to-shoot ratio.

GROWTH PATTERN OF CUCUMBERS GROWN PYRAPONIMETRICALLY



Typical testing pattern by Pyra-Plants near top of Phototron depicting the morphological differences of cucumbers grown under identical conditions except one nutrient level.



Plants filling the Phototron in less than 45 days.

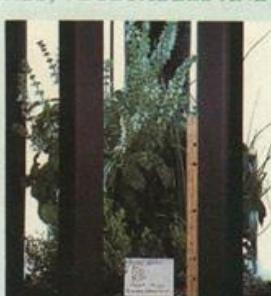


Tremendous flowering and fruiting less than an inch apart.

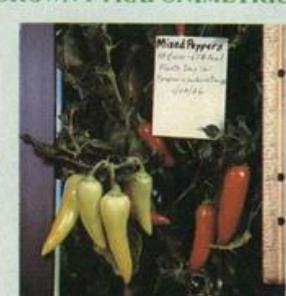


"Normal" fruit development with a reduced root-to-shoot ratio.

HERBS, VEGETABLES AND FLOWERS GROWN PYRAPONIMETRICALLY



Herbal garden at 65 days of Parsley, Sage, Basil, Oregano, Thyme and Chive.



The hottest jalapeño pepper grown anywhere in the world.



Laboratory experiment producing complete root systems on the stem structures of flowering marigolds.



"Normal" marigold flower size produced with reduced root-to-shoot ratio.

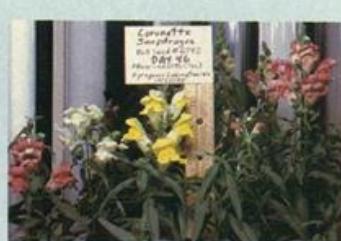
GROWTH PATTERNS OF ZINIAS AND SNAPDRAGONS GROWN PYRAPONIMETRICALLY



Day 44: Phototron jammed with flowering zinnias.



Day 52: "Normal" zinia flower size produced with reduced root-to-shoot ratio.



Day 46: Phototron jammed with flowering snapdragons.



Day 58: "Normal" snapdragon flower size produced with reduced root-to-shoot ratio.

HIGHWITNESS NEWS

FEBRUARY '88 • NO. 150

HIGH TIMES Writers Become
Celebrities! (Page 20)
Piss-Less Police! (Page 20)
Dr. Morgan's Urinary Tract
(Page 21)

THESE TESTY TIMES THE BLADDER BATTLE RAGES ON

by Lou Stathis

The issue of examining human liquid waste in search of smoking-gun evidence of drug use/abuse continues to catalyze public outrage and judicial pronouncement. While the concept of bodily privacy still receives occasional lip service, more often the sanctity of the physical person is pushed aside and the probing eye of Big Uncle locked in, cloaked with the code words of "protecting public safety." That scam is the oldest trick in the authoritarian book. Though it appears that our government's forgotten, there *is* still a constitutional safeguard against unreasonable search and seizure—and that means there must be definite indication of reckless endangerment due to abuse and/or impairment before *any* screening test can be performed. That's 'cause this is America, boys and girls, where you're innocent until proven guilty. But I guess, now that our Constitution is two hundred years old, we don't have to pay as close attention to it as we used to (or at least, not to the parts that make maintaining social control more difficult).

ERIC DROOKER

Recent court decisions bring both good news and bad news. First, the good (paltry though it might be)—a San Francisco jury awarded damages of \$485,000 to Barbara Luck, a woman who'd brought suit against her former employers—the Southern Pacific Transportation Company—for wrongfully discharging her after she refused to participate in the railroad's random drug testing of its employees. Though a Superior Court Judge had earlier ruled that Southern Pacific's tinkle testing was indeed constitutional (because of public safety considerations), the jury's decision cast doubt on the relevance of this particular employee's inclusion. Considering her

job as a programmer in the engineering department, impairment was obviously not an issue affecting public safety (as it would have been were she an engineer actually driving a passenger train). Southern Pacific's specimen sweep was discontinued altogether in late 1985, after San Francisco passed a city ordinance forbidding mandatory testing without probable cause (reason to suspect impairment). Most localities have no such protection, and so most companies feel free to demand urine samples. Hopefully, with this legal precedent on the books, these guys will now look before they make us leak.

continued over



HIGH TIMES WRITERS BECOME LOCAL CELEBRITIES!

Five years ago this magazine looked like it was headed for oblivion. Lately, however, an amazing turnaround has taken place. One indication of the trend is the unexpected coverage given our contributors. In the past few months, both Chef Ra and Bram (aka Dr. Indoors) have become well-known celebrities in their respective hometowns.

After being interviewed by an AP reporter in Montpelier, Vermont, Bram was amazed to find the story had been sent out on the wire and picked up by hundreds of newspapers nationwide. Even the stodgy *New York Times* contained the following quote from Bram on October 25th: "In a couple of years, 80 percent of the growers will be indoors...it's like *Star Trek*...sensors tell the grower how much carbon dioxide is in the room, what nutrients are available, and the range of acidity going into the plants."

Two days later, a feature on Chef Ra appeared in *The Daily Illini*, an award-winning newspaper published by students at the University of Illinois in Urbana.

"I've never had money or status while everyone else is out there fighting for it," Ra was quoted as saying. "I want to promote a cross-cultural understanding so people of all races, religions, and creeds can unite."

"You can see Ra on the cover of the November issue of HIGH TIMES," wrote reporter Monica Eng. "That is, if you can get a copy. The magazine is currently sold out in most local stores."

That's one problem we don't mind hearing about. ●



COPS NIX PISS TESTS

In a decision that *should* help end mandatory drug testing but is, for now, continuing the establishment of an "elite class" who are exempt from urinalysis, the New York City Police Department was barred from forcing members of its Organized Crime Control Bureau to undergo mandatory, random drug tests.

The Manhattan Appellate Division of the State Supreme Court ruled, in a 4-1 decision, that police officers can be tested only if there is a "reasonable suspicion" of drug use. "Members of the service who have given no reasonable indication of drug usage are unfairly lumped with those reasonably suspected of drug usage," Justice George Bundy Smith wrote in the majority opinion. "A police officer who has volunteered for and been given one of the most difficult assignments in the department should not be 'rewarded' by diminished constitutional protection."

Justice Ernst Rosenberger wrote in the dissenting opinion that the drug-testing program was "necessary to deter corruption and assure public confidence in the integrity of the OCCB."

A lawsuit against the tests had been filed by the Police Benevolent Association, who claimed the tests were an invasion of privacy. PBA lawyer Raymond Kerno claimed that Rosenberger saw "only the dark side of the police—the scum and the creeps" because of his experiences as a trial judge who presided over police corruption cases. Kerno further said that the majority opinion found "no pervasive evidence" that drug use is a problem on the city police force.

There's a weird double standard being established here. If there's any group of citizens who should be forced to divulge whatever drugs they've been taking, it's the police officers in an Organized Crime Control Bureau. Especially New York City cops, who have as remarkable a record of corruption as any group on Earth. ●

JOIN THE PISS PATROL!

Do you have access to your employer's urine-testing guidelines? Why not send a copy to HIGH TIMES, 211 East 43rd Street, 20th floor, New York, NY 10017. We'd like to see 'em, and maybe print 'em as well. Look for this continuingly entertaining series to begin next month... ●

TESTY TIMES

continued from previous page

So much for the good news—the rest sucks. A pair of recent appeals court decisions (one involving a familiar name) both bode ill. A three-judge panel—including everybody's favorite social toker, Douglas "Ganja" Ginsburg—voted to reject the anti-random testing argument of a school bus driver who'd been dismissed when her urine test showed traces of marijuana. An earlier Federal District Court ruling had agreed with the driver that the dismissal, based on one unconfirmed test, was "arbitrary and capricious," and that she should be reinstated with full back pay, benefits, and seniority. The District of Columbia school system elected to appeal the portion of the ruling that said such testing must be the result of probable-cause suspicion of impairment, and not routine procedure. It was on this point that Ginsburg, and his double-standard, bench-warming buddies, agreed with the school system. Meantime, in Trenton, New Jersey, another trio of judges ruled that a cop was correct in demanding a urine sample from a driver he suspected of impairment without first obtaining a warrant. The driver claimed that the sample search "constituted an unwarranted invasion of her bodily integrity." The judges disagreed, calling the intrusion "minimal."

The issues remain clouded, but essentially unchanged—use confused with abuse, and "evidence" of use held as reasonable basis for a judgment of workplace impairment. For a definitive analysis of urine testing, and its essentially bogus nature, see the story by Dr. John Morgan that follows this one ("Urine Trouble"). In it, the notion of workplace "impairment" from marijuana use, and the ability of standard urine tests to detect such so-called impairment, is finally throttled. These tests have no way of distinguishing between occasional weekend dope smoking (like, say, the kind indulged in by Judge Ginsburg) and uncontrolled, judgment-imparing abuse. This fatal flaw should instantly disqualify such unreliable methods of information-gathering from being used against anyone, especially when a livelihood is at stake (much as polygraphs are disqualified from use as courtroom evidence). Unfortunately, we seem a long way from convincing most judges of this—though some juries have apparently gotten the message. The fight continues. ●

URINE TROUBLE

A Physician Looks at Testing

by John P. Morgan, M.D.

(Editor's Note: Lots of people yap about drug testing, but few of 'em know what they're talking about. Dr. John Morgan is Medical Professor and Director of the Pharmacology program at the City University of New York. His expertise is in the technical aspects of urine testing, and the following article deals with those issues in depth.)

Biotransformation and Metabolism

Living cells have the capacity to chemically transform most active ingestants. Whether this foreign chemical is a drug, medication, pollutant, or foodstuff, the body changes it through a chemical process; most often this results in a new chemical, less active than the original, and more easily excreted. The original active chemical is now represented only by a newly generated product called a *metabolite*. The metabolite is often soluble in water and therefore easily dissolved in and excreted with urine.

The most important active chemical in smoked cannabis is *delta-9-tetrahydrocannabinol* (*delta-9-THC*). If smoked, this product enters the blood stream from the lungs and is rapidly distributed to the brain and other parts of the body. The *delta-9-THC* and other cannabinoid chemicals are transformed into a very large number of metabolites, many of which appear in the urine. The metabolite found in highest concentration is *11-nor-delta-9-tetrahydrocannabinol carboxylic acid* (*THC carboxy acid*). **THC carboxy acid is detectable in the urine within 30 minutes of smoking marijuana, and it may persist there for a long time.**

Unchanged *delta-9-THC* scarcely appears in the urine, and falls to extremely low concentrations in the blood within a few hours after smoking. Although an appreciable portion of the ingested cannabinoids appear in the urine as *THC carboxy acid*, the actual amount is very small. It is measured in nanograms (*billionths of a gram*). For many years the commonest analytical laboratory technique applied to urine, thin layer chromatography (TLC),

Adulterant	Amount of Adulterant	Volume of Urine (ml)	Test Results for Known Cannabinoid-Positive Urine
Table salt	1/10 teaspoon	10	+
	1/4 teaspoon	10	+
	1/2 teaspoon	10	-
	3/4 teaspoon	10	-
Vinegar	1 drop	7-10	+
	5 drops	7-10	-
Hypochlorite bleach	1 drop	10	-
	1 drop	5	-
Liquid soap	1 drop	5	-
Liquid detergent	1 drop	10	-
	1 drop	5	-
Lemon juice	1 drop	7-10	+
	5 drops	7-10	+
Blood	1 drop	10	-
	1 drop	5	-

Table I depicts adulterants and amounts used to convert EMIT® positive urine specimens to negative. Note the small volume of urine adulterated—1/10 to 1/5 of the usual voided specimen. Theoretically, for larger specimens a proportionally larger amount of adulterant is required, but there are no test results to confirm this.

could not be relied upon to detect *THC carboxy acid* because it was simply not sensitive enough.

The Impairment Issue

Currently-used laboratory techniques can unquestionably detect urinary *THC carboxy acid*. This detection indicates that the individual has smoked marijuana sometime in the past. Because the acid may be excreted for days or weeks after last use, its presence in the urine sheds no light on the possible presence of drug effect at the time the urine was passed and collected. Stated differently, **there is no relationship between the presence of urinary *THC carboxy acid* and impairment**. The *THC carboxy acid* is entirely inactive and does not itself even enter cells. **Individuals smoking the same amount of *delta-9-THC* will generate different amounts of *THC carboxy acid* and excrete different amounts in their urine. The greater the amount of metabolite in the urine, the greater the possibility that one is collecting from a recent smoker. Still, one knows nothing about any degree of impairment by peering into the urine.**

The Excretion of *THC Carboxy Acid*

The first-time smoker, depending upon the dose of *THC*, will shed *THC carboxy acid* at detectable levels for only a day or two (or for as long as three to five days). More frequent smokers may, upon stopping, continue to shed the metabolite for weeks. There is documentation of a heavy smoker, recently incarcerated, who continued to excrete the acid metabolite for more than two months. **The length of this period of detection depends upon the sensitivity of the test being used.** The EMIT® testing method uses two sensitivities: a high cut-off and a low cut-off version—the latter of which detects at a concentration one-fifth of the former. (Needless to say, the two-month record for excretion was set using the low cut-off test.) The persistence of the *THC carboxy acid* also means that marijuana use (whether on or away from work or duty) will be detected for longer periods of time than use of other drugs. Positives in screened urines are very frequently mari-

continued over

juana positives. This surely reflects its status as the most-used illegal drug, but it also reflects its tendency to leave such a persistent trail.

Testing Issues

Analytical toxicology (searching bodily fluids for active chemicals) has come a long way. Much of this advance is a direct result of complaints voiced and problems uncovered since urine screening for drugs came to the American work place.

Testing for toxins can obviously be part of legitimate medical diagnosis. A physician asked to evaluate an impaired person may use laboratory testing along with a patient history and physical examination. However, even though the application of drug testing to clinical medicine has grown, that growth is puny compared to the growth of testing of unimpaired workers, soldiers, sailors, and athletes. **Probably more than five million workers were tested last year. In a recent American Management Association Inquiry, twenty percent of surveyed companies were carrying out some testing.** The Syva Corporation did \$40 million of business in 1985 selling a variety of drug tests. The Roche Corporation reported \$20 million in sales, primarily to the Department of Defense. The technical character of tests and their interpretations are to some degree complex, but their essential nature is not.

In the military and in many workplaces (and in the testing of Federal workers under a recent executive order), the testing is two-tiered. Any positive result will be followed by a confirmatory test using a different method. In most instances this means an EMIT® test for cannabinoid will be followed by the application of gas chromatography/mass spectrometry (GC/MS). In the military and some other testing programs, the initial screening test will be done by the Roche radioimmunoassay (RIA). All of these methods, applied to urine, test for the presence of the THC carboxy acid metabolite described above.

Screening

Screening tests are generally designed to be sensitive, inexpensive, and easily applied to large numbers of specimens in a short period of time. The Pharm-Chem Laboratory near Palo Alto, California, screens 90,000 specimens per month. Most screening tests are not specific and may cross-react with compounds structurally similar to the signal compound sought (which means a false-positive result).

The two screening tests currently in use are both immunoassays. The EMIT® and RIA tests both depend upon the production of an antibody to the sought-for metabolite. Both tests use an animal-produced antibody. A goat is injected with the THC carboxy acid linked to a protein. This injected complex causes the goat's im-

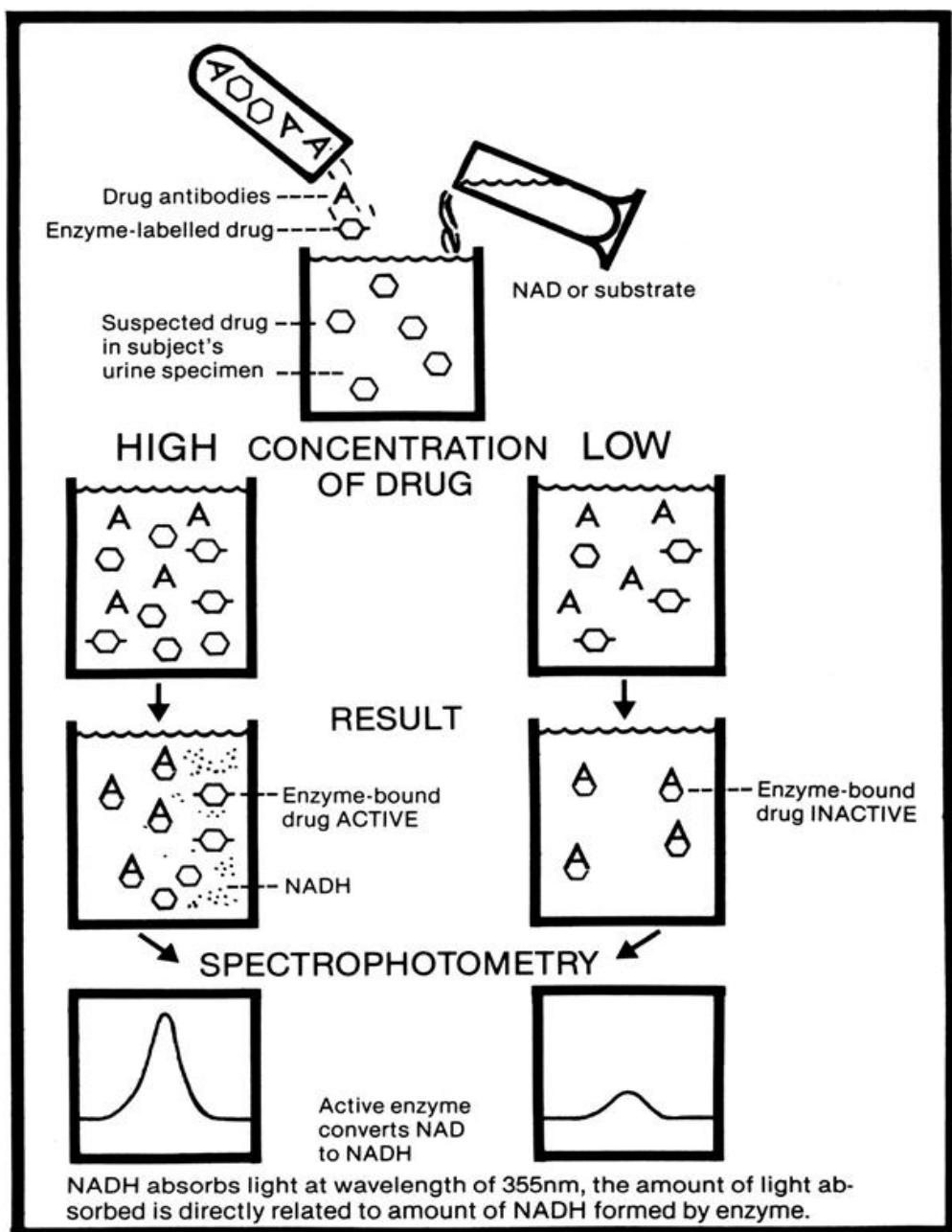
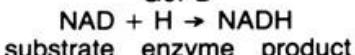


Figure 1. A schematic depiction of the principles of enzyme immunoassay.

mune system to respond by producing antibodies, which after a time, are harvested and purified. These antibodies, when added to urine containing THC carboxy acid, will bond with some avidity to that acid. That binding must be detected; such detection is not easy.

The EMIT® test uses an enzyme detector, hence its name and acronym: Enzyme Multiplied Immunologic Technique. In addition to the antibody, two other chemicals are added (reference to the figure above should help here). An enzyme which catalyzes a particular reaction is also added, and is complexed to the THC carboxy acid. In a "clean" urine sample (one containing no other THC acid) the enzyme-antigen will be bound by the antibody and the enzyme inactivated. If the urine sample does contain THC carboxy acid, the antibody will bind

to that THC acid and the enzyme will be free (unbound) to act on the third added chemical, a substrate (or substance to be acted upon) for the enzyme (NAD). That reaction between the enzyme and its substrate will produce another chemical (the product). In chemical symbols:



substrate enzyme product

The presence of NADH is detected by shining a light-beam of a known wavelength through the solution. The NADH gives off a detectable signal that indicates this is dirty urine.

I'll not go through the same detail for the RIA, which shares some of the principles described but utilizes the presence of a radioactive isotope. The RIA is more expensive and labs performing it must be licensed to handle radioactivity.

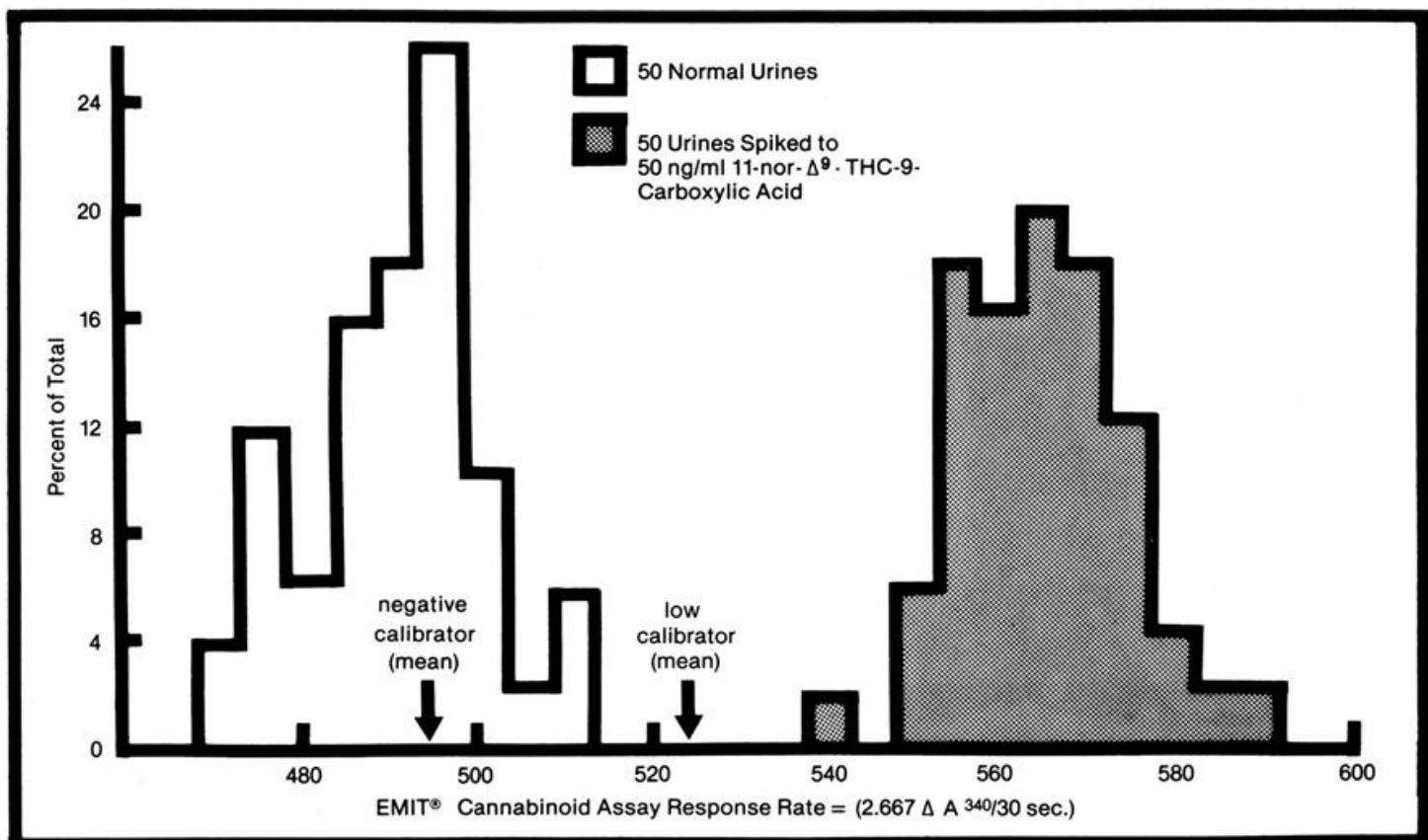


Figure 2. A depiction of negative urines and the same urines spiked with 50 ng/ml of delta⁹-THC acid. This figure published in the NIDA research monograph #42, appears unchanged in the Syva product literature for the EMIT® -dau cannabinoid system.

Confirmation

A gas chromatograph separates, with exquisite precision, the materials dissolved in a urine specimen. The mass spectrometer then bombards the separated chemical and causes it to fragment into smaller subunits. This fragmentation produces a pattern (spectrum) of the ingredients which, like a fingerprint, is characteristic of the source compound—in this case, THC carboxy acid.

If a urine specimen is positive by these two tests, in all likelihood it contains THC acid, and the donor of that urine is identified as a user of material from cannabis sativa.

Defenders of urine surveillance have come to rely on the GC/MS confirmation as an answer to most criticism. In the early years of this decade, the Syva Corporation often reassured users that the expensive CG/MS confirmation (\$50-100 per test) was not necessary. Now only a few deviants, like New York State and Federal prison bureaucrats, and the Division of Drug Abuse Services Lab in Brooklyn (who handle testing of NYC transit workers) defend any other scheme.

However, the GC/MS is a fastidious machine—in certain hands it works very well, in others not so well. The glaring problem is that none of the labs using it are held to any standards, except their

own. Every day, companies sign contracts with laboratories who promise to detect 1.0 nanogram of THC carboxy acid per milliliter of urine though they are never required by an external monitor to prove that they can do so. I'll return to laboratory performance again, but remember that as of today no one has generated a procedure to reliably monitor the American laboratory system.

EMIT®

Much deserved criticism has been leveled at the EMIT® test. It has generally failed in real-world field testing, generating an embarrassingly high rate of non-confirmed positives and, in some versions, a documented high rate of false negatives. Further, because of its requirements for a series of clean biochemical reactions, it is susceptible to tampering.

The EMIT® cannabinoid test is available in two versions: the EMIT® 20 and the EMIT® 100. These numbers refer to a "cut-off" reading of 20 ng/ml and 100 ng/ml, respectively. The EMIT® 20 is supplied with three calibrators, each with added THC carboxy acid corresponding to zero (low), 20 ng/ml (medium), and 75 ng/ml (high). These three standards form enough of a curve so that a sample can be read semi-quantitatively. This is deceptive. Many laboratories will read a positive down to the 20 ng/ml level, an un-

justified use of the test. The EMIT® 20 is so calibrated that it has a 95 percent reliability when 50 ng/ml THC carboxy acid is added to a clean sample where the medium (20 ng/ml) standard is used. Although the curve may be "read" at 20, this has no validity. 50 ng/ml is the detection limit and readings between 20 and 50 should be reported as negative. This is noted in Figure 2. The 100 ng/ml test has only a single standard at 100. Interestingly, it has a 200 ng/ml detection limit, but is read as only a yes or no answer. This phenomenon of a detection limit significantly higher than the medium calibrator is true of other EMIT® tests as well.

I believe the tendency to read the EMIT® test below the detection limit is one of the important reasons why the test was not often confirmed in published studies.

Antibodies produced in the manner described earlier are non-specific, which means they will bond not only to the generational antigen but to other similar compounds as well. This phenomenon of cross-reactivity has a special meaning regarding the EMIT® cannabinoid test. Ingesting marijuana produces a plethora of urinary cannabinoid metabolites. The EMIT® test reflects all of these, and really measures "reactive cannabinoid," even though the antigen producing the

continued over

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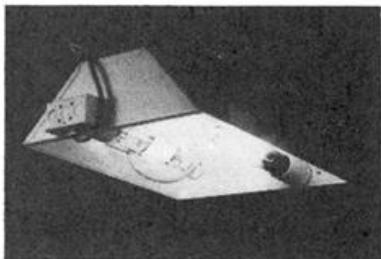
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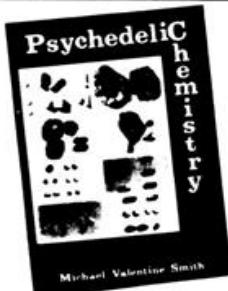
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URINE TROUBLE

antibody was a single compound—the delta-9-THC carboxy acid. This leads to problems on confirmation by GC/MS. The GC/MS method reflects *only* the THC carboxy acid. A GC/MS reading will fall between 10 and 50 percent of the reactive cannabinoid (EMIT®) reading. This means that GC/MS operators are excused from the responsibility of quantitative as well as qualitative confirmation. The EMIT® reading may be accepted as 68 or greater than 100. The GC/MS reading usually done in the same laboratory may come back between 6 and 10 parts per billionth of a gram. Is the test confirmed? Usually the lab says that it is. Remember that the laboratory answers to no one. I recently participated in a hearing in which an employee had been discharged because of an EMIT® reading at 22 ng/ml and a GC/MS reading at 6 ng/ml. In early studies, those attempting to confirm EMIT® tests by an alternative method required quantitative confirmation. If the EMIT® test said 50 ng/ml and GC/MS said 10, the test was not confirmed. Nowadays, labs having learned about the reactive cannabinoid detection by EMIT® seem to report a positive confirmation with *any* GC/MS reading. The problem is that the laboratory is confirming its own test at its own standards for its own benefit. It should be asked to prove, at recurrent intervals, that it can so perform.

In 1986, the Syva Corporation mailed out a series of letters warning that the EMIT® test, first introduced commercially in 1980, had been shown to be defective in several settings. Individuals consuming anti-inflammatory analgesic drugs of the same chemical family as ibuprofen (Advil) were showing positive reactions. This problem affected some non-cannabinoid EMIT® tests as well. Note that the test had been in widespread use for six years before the defect was acknowledged by the Syva Corporation, who claimed to have solved the problem while in the process of changing the assay enzyme for a different reason. I know of no published evidence that the problem has indeed been solved, and I do not know if other compounds might produce this same kind of false-positive. These false-positives would not have been confirmed by proper GC/MS testing, and the RIA reportedly is not susceptible to the same kind of interference.

Passive Inhalation

Before the EMIT® test was marketed, a few studies noted that exposure to marijuana smoke in a poorly ventilated setting could produce positive chemical tests and even drug ef-

continued on page 28

DOORS OF LITIGATION—Two hundred pages of songs and poetry, written by Jim Morrison after he quit rock'n'roll and moved to Paris, are being held up in a court battle. The manuscripts were found in a strongbox marked "127 Fascination" which belonged to Morrison's common-law wife, Pamela. She gave the box to her live-in boyfriend shortly before she also died of a drug overdose. He then sold the box to Grant Jacobs, a collector of rock memorabilia. The court has to decide who owns the rights to the work—Jim's parents, Pam's parents, or Jacobs.

YUPPIES DUMPED!—The best news from the recent downturn in the stock market is that it has all but finished off the yuppie menace. Yuppie-hating has emerged as the favorite pastime of all true Americans! In fact, many Y-haters were openly cheering for an all-out market crash so that all yuppies would bite the dust. Yuppies have been taking so much heat that they've started whining about it, prompting this idiotic remark from Gary Fisketjon, Editorial Director of the *Atlantic Monthly Press*, which panders to Y-people: "Yuppies today suffer from a mild form of racial prejudice."

DAVID "MAD DOG" BOWIE—A woman claimed that David Bowie hit her, bit her, and then raped her, following a party thrown by Bowie's drummer in Dallas. Surprisingly, the incident didn't stop her from attending his concert that night, and she even visited him backstage. Bowie's people claim she's "just a groupie who's flipped out." The alleged victim has reportedly demanded that Bowie take an AIDS test, because she's fearful he may have transmitted the "gay plague" when he bit her.

DRUG PASSES TESTS—Students who suffer from severe anxiety showed dramatically improved SAT scores after taking a drug used to control high blood pressure. Dr. Harris Faigel, who conducted the tests, added, "I am concerned about... teenagers who might become convinced that pills can solve their problems," noting that only a small number of students were studied, and that they showed extreme nervousness when taking the tests.

QUICK FLASHES



MILTON KNIGHT

GOD BLESS UFO ALIENS—The Alphonsianum Academy, a Catholic university in Rome, Italy, has set up a UFO chair to convert outer-space beings. The act was prompted by Jesuit scientists at the Vatican Observatory who had sighted UFOs. Pierre Thorel, Vatican theologian, told the *London Evening News*: "We can neither ignore space exploration, nor the possibility of meeting other living creatures."

SMOKED OUT—The Senate voted last October 29th to ban smoking on most domestic airline flights. An appropriations amendment mandating a three-year ban on cigarette smoking on flights of two hours or less (70 percent of all domestic routes) was approved.

ARE WE HAVING FUN YET?—According to a report in the *Wenhui Daily*, tests on strands of hair found in central and southern China prove the existence of the Abominable Snowman. The hair, collected by scientists over a number of years, doesn't belong to humans or animals.

MOTHER'S LITTLE HELPERS—According to a study at the University of Michigan, many mothers use medications inefficiently and dangerously. Although most moms use painkillers and cold medicines properly, they tend to overdose kids with vitamins (vitamins A and D can be toxic in large doses) and tend to choose ineffective over-the-counter products for upset stomachs and skin rashes.

DAFFY RETURNS—Warner Brothers has produced and distributed the first new theatrical Looney Tunes cartoon in 20 years, with promises of more to come. The cartoon stars Daffy Duck in "The Duxorcist", a takeoff on *The Exorcist* and *Ghostbusters*. Although theatrical cartoons cost almost \$200,000 to make, a second Daffy feature, "Night of the Living Duck", should be ready around the end of the year.

CRAZY, BABY—Writers and creative types have a tendency toward mental disorders, according to a psychiatrist at the University of Iowa. Dr. Nancy C. Anderson compared 30 creative writers and their relatives with the families of 30 people with "normal" jobs. The writers had a "substantially higher rate" of "affective disorder," a family of mental disorders that include manic depression. "Affective disorder might produce some cultural advantages for society as a whole," wrote Dr. Anderson, "in spite of the individual pain and suffering that it also causes."

SCHOOL'S OUT—Defaults on federally-backed student loans have become so common that Education Secretary Bennett proposed regulations to stop federal lending at educational institutions whose default rates are more than 20 percent.

BUSH MAN—Roger Ailes, a New York media man who first gained fame as Nixon's 1968 media advisor, has been working on George Bush's image to turn the old wimp into a Hulkamaniac. Ailes is famous in political circles for his skill in drilling politicians and businessmen to take charge and look tough on TV. Bob Dole and Jack Kemp, two other presidential contenders, had tried to get Ailes in their corner for the upcoming championship bout.

COMMIE MURDERS—Two American filmmakers, Lee Shapiro and James Lindelhof, were ambushed and killed by troops of the Soviet-backed government while filming a documentary in Afghanistan. The two were shooting a \$500,000 documentary (which was partially financed by the Unification Church) about the Afghan rebels' fight against Soviet occupation. ●

TRANS-HIGH QUOTATIONS MARKET

MAJOR MARKETS

Alton, MN	<i>Indica-sativa</i> hybrids, "very selective, connoisseur kola"	lb	1300-1500
	<i>Indica-sativa</i> hybrids, "primo, loose interior bud"	lb	1000
	Hybrid clones C#41, "quality, staff tested"	lb	1500
	Pure <i>indica</i> strains, "commercial kolas"	lb	1000
	Pure <i>indica</i> strains, "loose, interior bud"	lb	850
	Pure <i>indica</i> clones C#41, "good taste and high"	lb	1000-1300
	Pure <i>sativa</i> strains, "commercial kolas"	lb	1000
	Pure <i>sativa</i> strains, "loose, interior bud"	lb	850
	Pure <i>sativa</i> clones, "good taste and high"	lb	1000-1300
	Pure strain seed stock and hybrid seed, "very precious"	30 seeds	a gift
	American and Russian hemp backcrosses, "Yankee football-sized kolas, wave of the future"	lb	500-700
	Durban-Chitral, "primo"	lb	1300-2000
	Cambodian-Kashmir, "primo"	lb	1300-2000
	Nigerian-Kandahar, "primo"	lb	1300-2000
	Burmese, "primo"	lb	1000-1700
	Kona Gold, "primo"	lb	1700-2000
	Puna Gold, "primo"	lb	1700-2000
	Exported Skunk-Afghani	lb	1500
	Alton's Maniac "connoisseur kola"	lb	1600-2000
	Alton's Maniac Highlander hybrids, "sacred, ceremonial kola"	lb	1800-2800
	Exported Jamaican green and brown, "freshly-bricked quality"	lb	1000
	Panama Red Bud, "quality, kick-ass"	lb	1000
	NORML Special Bud, "funding the resistance and the National Cause"	lb	donation
	Hand-rolled charas, "for a select few"	oz	250
	Red, Brown, Black hash, "primo rocket fuel"	lb	1000
	Khyber Translucent Honey Oil, "very potent"	lb	2000
	<i>Sinsemilla Tips</i> , "good buy"	1 year	20
	<i>HIGH TIMES</i> , "good buy"	1 issue	3.95 cheap
Boston, MA	Jamaican sinse, "wheelchair weed, too good to be true"	oz	200
	Colombian Gold	1/4-oz	40
	Skunkweed, "good buzz, nasty smell"	1/4-oz	70

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Chicago, IL	Good green buds, a few seeds, from Tempe, AZ	1/4-oz lb	35 350
	Skunk #1, home-grown "not much around"	1/4-oz	50
	Good, black, sticky, Afghani hash	gm 1/4-oz lb	10 55 2200
Heidelberg, Germany	Falzler Gold	gm	3
	Hessen Skunk	gm	4
	German sticks	one	10
	High-delberger	gm	10
	Sinse, "you can not smoke to end"	gm	5-6
	Haschich (hash), green	gm	5-6
	Haschich, red, "henna-shit"	gm	7
	Haschich, black, "spicy"	gm	10
	Psilocybin semilanceata, "you find it in field or buy per mushroom"	one	1
	Paper acid, "Yin & Yang"	one	7
	Micro acid	one	7
	MDMA	one	10
Memphis, TN	Good Mex, "not bad"	1/4-oz oz lb	35 120 1100
	Indica, "not too pure, good but short high"	1/4-oz	30
	Indoor Skunk #1, "fairly cheap, awesome, long-lasting high"	1/4-oz	40
	Early local sinse, "unmanicured, but great"	1/4-oz	40
	Hawaiian/Kentucky sinse, "great pot, but way too expensive, no body is buying."	oz	400!
San Diego, CA	Local homegrown sinse	1/4-oz oz	45-55 150
	South of the Border	1/4-oz	25
	shit	oz	80
	Killer Green Thai	1/4-oz	50
	Wants to be Thai, (Mex)	1/4-oz	200
	Humboldt Skunk-nectar	1/4-oz	180
		oz	60
		oz	200-225
Toronto, Ont., Canada	Hawaiian, "sweet-tasting, very fruity, amazing blast-off, head-zooming, the best"	1/4-oz oz lb	65 250-300 2800-3200
	SIB5, "thick body workout"	1/4-oz oz lb	60 230-275 2700-2900
	Jamaican, "dirt smell and taste, who smokes it? - we don't"	1/4-oz oz	45 150-200
	William's Wonder	1/4-oz oz	55-60 220-250
	"yield is great, heavy stone"	lb	2650
Norwalk, CT	Pyramids, Grateful Dead, Red Stars, Blue Blotter, "trip all day with these"	1/4-gm 1/2-gm	25 40
	Cocaine, "from the right dude about 90% pure"	1/4-gm	70
	Green sinse, "sweet smell, good buzz"	1/4-oz oz	40 135
Omaha, NE			

Piscataway, NJ	Humboldt Co. <i>indica</i> sinse, "way kill, incredi- ble taste, clean high"	1/4-oz oz lb	80 300 3600
	Thai weed dipped in opium, "nar- cotic, stoned delight, too strong to believe"	1/4-oz oz	75 250 3000
	Mexican <i>sativa</i> , "top-quality smex, no seeds, all bud"	1/4-oz oz	40 35 120
	Colombian <i>sativa</i> , semi-seedless, "real, good-old lumbo, just like the '70s"	1/4-oz oz	50 400
Pittsburgh, PA	Mushrooms, "best I've ever had, covered with psilocybin, great trip, electric colors"	1/4-oz 1/4-lb	50 110
	Stupid weed, "kinda brown, makes you stupid"	oz	110
	Hard, green buds, "few seeds"	oz	160
	Fresh, moist, green killer buds, "no seeds"	oz	150
	Hash, "very rare, fuzzy-buzzy"	gm	10
	Mushrooms, blue- purple stems, "from out West, bye-bye"	1/8-oz oz	20 120
	LSD; all pretty good lately, from Dead tour this fall, try Octopus (excellent), Blue Pyramid gels (very smooth), Grateful Dead liquid (unforget- table); never do plain white blot- ter, you never know what's in that shit!"	hit sheet	2-3 100-125
Sioux Falls, SD	Colombian Sinsemilla, "buds, great high all the time"	oz oz	100 120-140
Spokane, WA	Mushrooms, "all around"	gm	1
	Cocaine, "plentiful"	gm	100
	Killer indoor skunk	1/4-oz	60
	Mind-fuck Bud, "kill"	1/4-oz	70
	Mushrooms, "average"	gm	5
	Purple blotter, "blast"	hit	3
	Yellow-slate coke, "excellent"	gm 1/8-oz	100 250
	Poor powder	1/4-gm gm	25 75

IN THE BOONDOCKS

Cullowhee, NC	Skunk bud, "good shit"	1/4-oz	50
MaComb, IL	Mexican red-hair, "some seeds, very little shake"	1/4-oz oz	30 100
	Thai, "great high, the funk from the East."	1/4-oz oz	40 135
	Hydro Skunk #1, "should be illegal, one-hit shit, from The Seed Bank"	1/4-oz oz	50-70 200
	Hydro hash plant, "gets you stoned just looking at it, a fine strain from The Seed Bank"	1/4-oz oz	60-80 don't push it
	LSD: blotter, Dragon Eggs, "this stuff is intense as hell, very cosmic"	hit	5
	Coke, "I don't do it, but there it is"	gm	100
Tazewell, TN	Local green, red- singe	lb	1000
	Afghan-Hawaiian, Indoor-grown Hawaiian	1/4-lb lb	400 2500
	Brown shiithead Leaves & shake	1/4-oz oz	25 10
	Silver Star acid, "tripping"	hit	6
	Moderate toot Moonshine	gm qt	100 7

TRANS HIGH MARKET LETTERS

CANADA

I speak to a lot of friends down in the USA, and and I can't believe the prices you people pay for pot! You can get top-quality Hawaiian in Toronto for \$250 (Canadian), that's \$175 US. The growers in and around Toronto are growing the very best pot there is. If you find it dry here, it means you just don't know the right people. Many people here love hash, but we all agree it's the taste that keeps people buying it. There's a Hawaiian hybrid coming out by the New Year that will blow your mind! Watch for it!

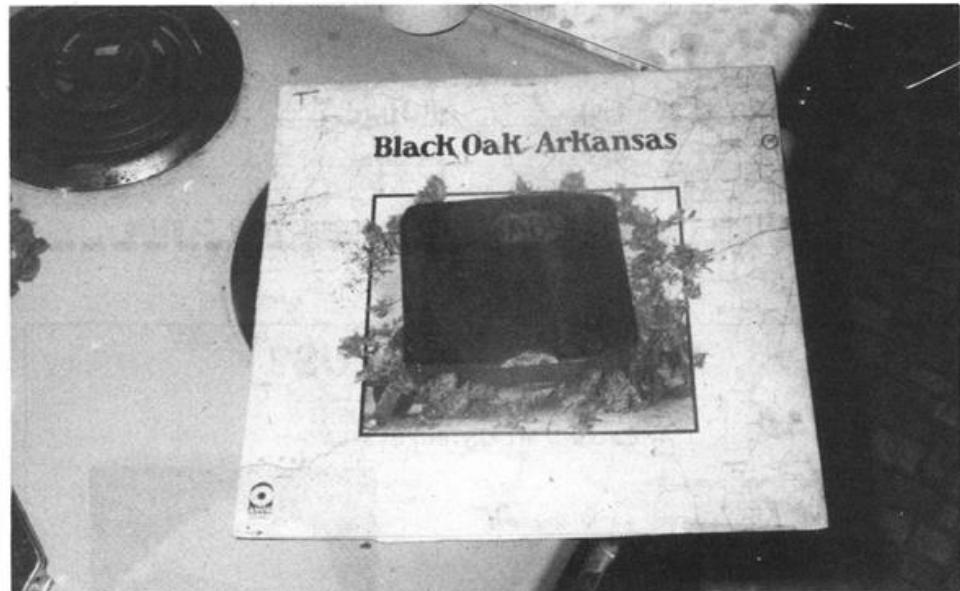
Still Tokin' After All These Years
Toronto, Canada

OHIO

I got weed in California when I lived out there, but now I live in Ohio. The weed I got now came straight from British Columbia, Canada. The dude is so big-time, he only sells hundred dollar bags—9½ grams for \$100. It's worth it though, one hit and you are fucked up. And I tell you it smells so damn good, you feel like eating it instead of smoking it.

The Buds here in Ohio are good *indica* selling by the dimes and up, smell kills, and one hit and you are feeling good—three hits and you're feeling better.

Anon
Miamisburg, Ohio



KENTUCKY

Here is a picture of a pound of Afghani black hashish, very good, the real thing—surrounded by indoor sinse. Crops are starting to come in here. Get your seat belts on!

Big Boy Kabul
Louisville, Kentucky

NEW YORK

I haven't noticed any letters from Long Island, so I felt I should inform you of the situation out here. Good *indica* is going for \$40 a 1/4-ounce, \$65 a half, and an ounce is around \$115. Also mescaline is available at anywhere from \$2 to \$4 a hit. One thing I've been looking for, though, is Ecstasy. Your magazine is the best. Well, join NORML, grow indoors, no coke, Dead forever, Jerry Garcia is God, sleep with the lights on and hope the knock on the door isn't the local narcotics unit.

P.
Long Island, New York

1987 was a fair year for outdoor growing. Sunshine and rainfall were plenteous, but it was feast or famine when we had one or the other. Animals (possibly two-legged) destroyed most of my potential cash crop. 1987's harvest was moderate. Most of the plants were *sativa*—late-budders. We had a 15-day dry spell in late June. The late summer was too wet. All of my private stash supply is grown indoors. Outdoors is purely for adventure and supplementary income. As far as the homegrown market is concerned, there seems to be all kinds of herb here in northeast Ohio. Let's keep the prices down!

All of the bud I have will be for personal use. Making brownies is an excellent way to utilize leaf material, great for "on-the-job" buzz: "Hey, have a brownie!" I also make a special "home-grown" batch of brew. Cooking with pot is great! I enjoy it both ways. Fellow growers, relax, don't worry, have a homebrew! Grow your own!

Resel der Bauer
N.E. Ohio

continued on page 30

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URINE TROUBLE

continued from page 24

fact. This has now been shown to be true. However, arguments have focused on forensic cases in which individuals have cited this passive exposure as the reason for a positive test. What are the possibilities?

A recent study showed that four out of five individuals in a small six by eight by eight-foot room developed positive EMIT® 20 tests (some at the upper limit of 75 ng/ml) when exposed to four marijuana cigarettes smoked over one hour, once daily, for five days. Obviously, this is not trivial passive exposure, but it's also obvious that a non-smoker in this kind of setting could register a positive result passively. This study has contributed to a probable increase in use of the EMIT® 100 over the EMIT® 20. The EMIT® 100 has fewer false-positives, is less likely to be positive for a smoker whose last use was in the remote past, and whose exposure was only passive. However, the EMIT® 100 is negative in approximately 40 percent of users who have smoked within 48 hours of yielding up urine for a test.

Laboratories

American laboratories perform poorly when sent standard samples for monitoring. They perform even more poorly when such samples are disguised as if they originated from a routine source rather than a laboratory monitoring service. The Federal government has published a set of proposed guidelines for laboratory behavior, and these will likely help matters by setting some national standards. However, these guidelines do not impose mandatory blind testing in which the samples' origins are unknown. More could be said about laboratory performance and the rush to enter this lucrative business. In some instances the defects in screening tests have been corrected in part by carrying out mandatory GC/MS confirmation. The defects in laboratories might be similarly approached. We may need laboratory confirmation more than we needed test confirmation.

Tampering, Substitutes and Adulteration

Although urine has become subject to confiscation, urination itself is seldom carefully observed. It is still regarded as excessively obtrusive to watch the urine flow from the meatus into the bottle. Standard practice now includes the presence of an "over the shoulder" or outside-the-stall monitor, and coloring agent placed in the toilet so that diluting water will not be scooped up. The temperature of the offered sample should not be lower

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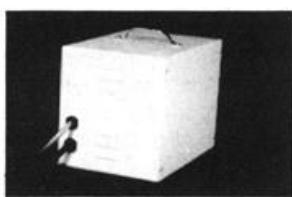


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than 93.6 degrees fahrenheit (five degrees below normal). The warm, not-blue urine sample is then taken to the laboratory for an EMIT® test. Despite the above precautions, a savvy testee may still have managed to submit someone else's (clean) urine, concealed and warmed in a variety of clever ways. If one knows the test date, drinking a volume of water the day before will yield a dilute urine in which the illicit metabolite may fall below a cut-off concentration. Street lore cites other ingestants which might throw off the test—golden seal, vinegar, cranberry juice, or aspirin among others—but I'm not convinced these items, consumed by mouth, will help. If the EMIT® test is the initial screen, additives placed in the urine may actually disrupt the biochemical requirements of the procedure. Soon after the EMIT® method became available, a series of scientific letters described its disruption by the addition of table salt and other ions which increase the specimen's electrical conductivity.

I'm only aware of one study which has attempted to document the action of adulterants and disruptants. In a publication not widely noticed, a pediatrician described adding a variety of substances to urine specimens which had previously tested positive. He used 10 milliliter samples of urine. Recalling that a usual urine specimen contains approximately 60 ml (two ounces), the data in table 1 give some idea of the disruptant and the amount required.

I have no idea if these additions really work and am not, of course, recommending that individuals try to foil the test in this manner. I have been told that an offshore oil-platform worker was not rehired because a packet of salt was found in his pocket during a search conducted before his urine was collected.

Conclusion

Necessity is the mother of both invention and fine-tuning. Just as tropical wars improved the treatment of malaria, the battle over urine testing has led to some improvement in testing procedure. Though things have progressed to the point where it is unlikely that people will be discharged from jobs on the basis of a single EMIT® positive, the problems are still far from resolved. Most importantly, the tests are not now, nor shall they ever be, useful in assessing impairment. The assumption that laboratories can test as competently as they gather money seems most unjustified.

Finally, few seem to realize that testing is a kind of surveillance of one group by another, more powerful group. Urine testing remains a search for deviance, not dysfunction—a means of investigating people, not accidents. ●

AMILLIA NAIRE



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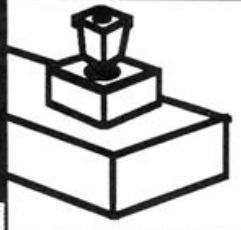
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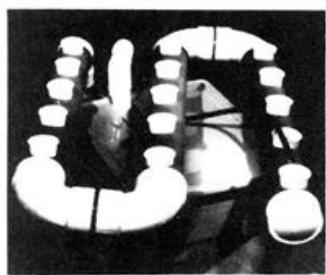
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T H M A

continued from page 27

OHIO

After reading THMO (November '87) report from Alton, Maine, I (indoor grower) present to you the idea that Alton's just running ten plants per week for six weeks in a successful sea of green, yielding Alton about one pound per week. And Alton's only too excited to boast of Alton's weekly income. Point to all growers who perpetuate \$2500 to \$3200 a pound price tag: You make it unfashionable (unaffordable) to casually smoke great *sativa* (my preference). But another point too: Until the U.S. can reliably supply its own habit, high prices will always make it (growing) attractive for new and potential growers (like we all were at one time). Thanks to the help from Ronnie, whose risk-incentive program helps drive prices up. This coincided with hydroponics, Seed Bank, S.S.S.C., L.M.C., Rockwool, Plantastic products, HID lighting, Light Movers, mylar, and a staggered, blue-collar worker who's being forced into minimum-wage jobs and who is helping the transition from import to domestic supply. M.G.B.

of the U.S.A.

TEXAS

With the beginning of a new season, the marketplace has slowed considerably, yet is still churning along. There is quite an assortment of acid, all of which is blotter and fairly trippy. Blue Moon is back, and New World is still here, those being probably the best, depending on age. Black Dove is making its debut, it's okay. All hits range from \$3 to \$7 with hundred lots going for \$125 to \$350. As for grass, the "Almost Skunk" was a sight for sore eyes. Big, burly, proud buds that just totally polluted me for a meager \$100 an ounce to \$275 an 1/4-pound. Plenty of good Mexican smoke around, ranging from "real purty" red and green buds to the real depressing red and green shake; ounces are \$60 to \$100, 1/4-pounds are \$175 to \$240. There has been some homegrown showing up, the best of which has been dubbed "Nobody Dope." Truly amazing for \$25 a 1/4-ounce. The worst of the homegrown is "Bellaire Regular," really atrocious. Where is the "Killer Weed from the Roots of Hell?"

Cocaine is so abundant that the "solid, untouched rocks" are going for about what street crap blow goes for. Solid, killer rocks, no shake, is here for \$100 to \$120 a gram. The "Poo-poo" goes for about the same: \$80 to \$100 a gram and is cut to shit. XTC seem to be vanishing, but is still here and there for \$20 or \$30 a hit.

T.

Houston, Texas

Attention Growers!!!

Indoor growers using hydroponic systems should direct their questions to Dr. Indoors, HIGH TIMES, 211 E. 43rd St., New York, NY 10017. Written by Bram, the Dr. Indoors column will specialize in emerging hydroponic technologies. Look for Dr. Indoors in future issues! ●



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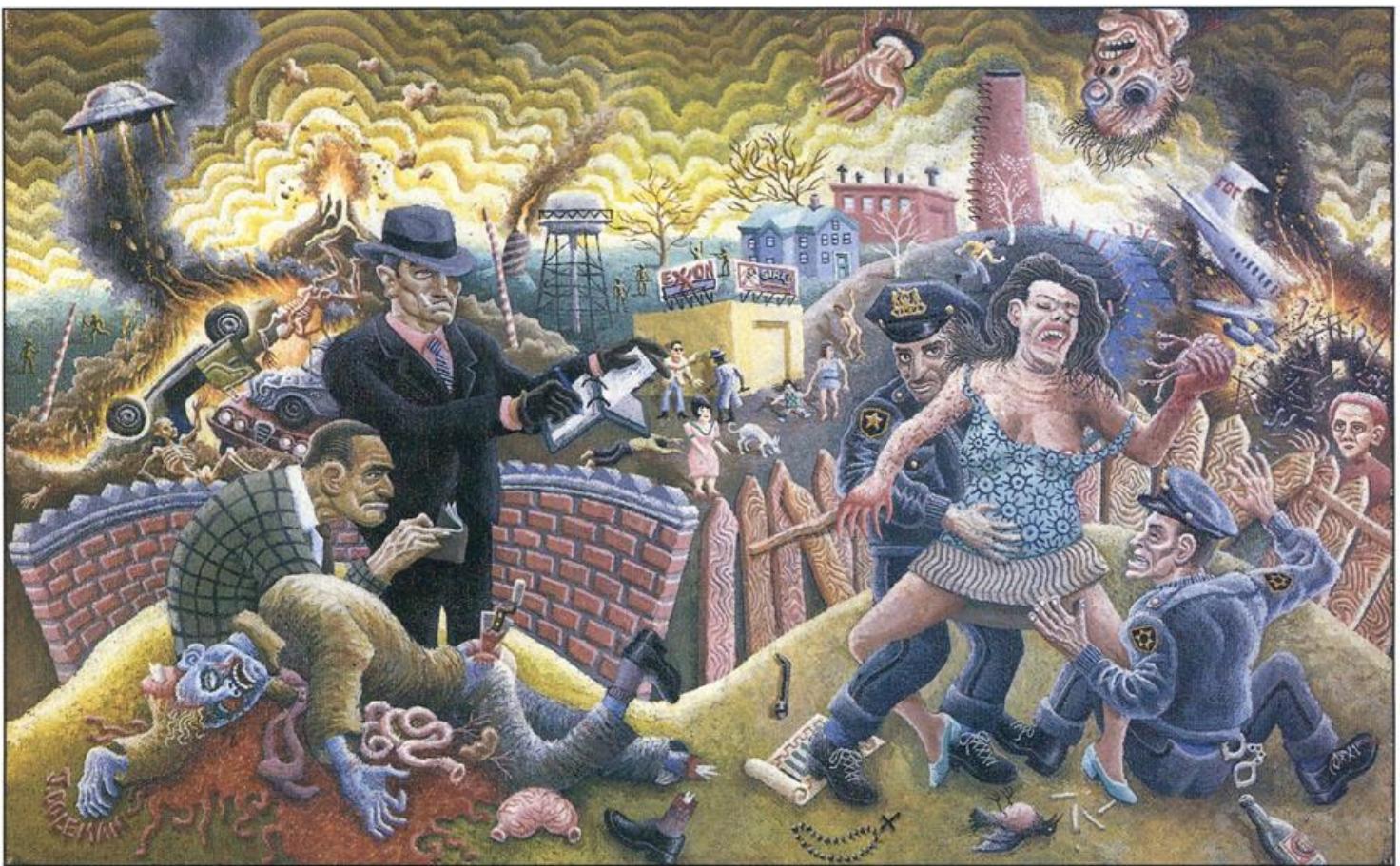
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JOE COLEMAN

the last defense of LSD

Joseph Lanz

I had literally stepped forth from the shell of my body into some other strange land of unlikeness which can only be grasped in terms of astonishment and mystery, an ecstatic nirvana.

—Michael Hollingshead

LSD

My ego was suspended somewhere in space and I saw my body lying dead on the sofa.

—Dr. Albert Hoffman

D-Lysergic acid diethylamide tartrate Delysid, a.k.a. LSD-25, was American youth's greatest gift, and the fact we have misunderstood and misused it shows what frivolous ingrates we really are. Acid offered the one big chance to escape life's psychic garbage, which, twenty years after the psychedelic era's bellyflop, has now piled up above our noses. How can anything else in our contemporary history compare to those times when kids collectively altered their minds and bodies and surrendered all of the psychic control their ancestors had spent centuries to harness?

LSD's first mass ingestions were a healthy response to a culture at its autumnal phase, a society so overfed with its technological achievements that it recognized the need to become self-reflective and narcissistic. Never were we exposed to greater fits of madness, outlandish histrionics and ironies as acid advocates glorified the ills of modern life at the same time that they offered a superficial panacea against them. Centuries of Indian and Asian philosophy were compressed into a tasteless, colorless and odorless pharmacological unit that could be ingested in the same manner that haggard housewives popped their favorite tranquilizers.

Like the rascal who switches on the lights in a funhouse, the Psychedelic Revolution leveled our passive acceptance of mass

media's variety show. However, once our illusions were shattered, new ones took over. We were still easily hoodwinked, yet smart enough to discern the hardware feeding the lies. LSD propaganda was also the media's supreme godchild, playing on the appeal of hypnotic visuals and pop slogans to manipulate our perceptions of reality. No social mores were left undisturbed. And while acid moguls like Timothy Leary and Baba Ram Dass sprinkled their treatises with Hindu platitudes, they were well aware, and even exploited the fact, that they could never escape *Life* magazine's bromides or television's tentacles. Even Leary's notorious traveling lecture about the importance of "set and setting" sounded like jargon spewing from some broadcasting executive impressing his colleagues with a new plan to hoard Nielsen ratings. Also, the renowned chemists at Sandoz would not have had their impetus without the engineers at Zenith and Motorola whose pioneering color televisions brought distorted color reception into so many homes, enticing kids to perceive the so-called "real" world as a tepid, sense-deadening afterglow. Hence, the need for artificial methods to correct the inadequacies of our surroundings.

Before its reputation got polluted by inanities and the odious "back-to-nature" cult, LSD promised a touchy-feely incentive for young people to apprehend modern science's most egregious discoveries. Imagine how it could have been if, instead of allowing the media to clog our memories with mindless jingles and television themes, we could have won a permanent intuitive grasp on the intellectual conundrums of quantum physics, The Fallacy of the Excluded Middle, Heisenberg's Uncertainty Principle, Gödelian Number Theory, and other notions that violate our time and space conventions. By altering our otherwise rut-ridden neural synapses, we, of the television generation, had the means to transpose the acausality and narrative pandemonium of *The Howdy Doody Show* into daily life, perceiving our world as a pressure-cooker that could explode into pure madness at any moment. Regardless of its unfair rap as an agent for entropic pleasure-seeking, LSD offered a strange optimism, a hope that we could reach from our minds out into space, and one day construct that intergalactic maze from which none of us would ever escape.

We can best see LSD's cultural impact through its prominence in popular music. Before groups like The Chocolate Watch Band and The Peanut Butter Conspiracy, rock was plagued by two opposing extremes: the puritanical impulse seeking to destroy it, and the populistic slumlords (a.k.a. folk and R&B advocates) wishing to monopolize it. However, psychedelia, or acid-rock, posed a third alternative with its unprecedented ability to alter the adolescent biorhythm, making young people respond to their surroundings with a catatonic sensitivity to sounds too rarified for the average clumsy sensors to pick up.

Before psychedelia, rock 'n' roll wasted its elaborate acoustical technology with disingenuous efforts to valorize the noble savage. Then, when the first fuzz-tones and strobe-lights were plugged into discotheques across the country, youngsters celebrated mind over body and technology over nature, no longer playing the role of condescending sociologists glamorizing primitive rhythms to atone for their parents' progress. The air was blessed with moods of cerebral abandon

I have never recovered from that shattering ontological confrontation. I have never been able to take myself, my mind, and the social world around me seriously.

—Timothy Leary



When you take acid and the world and your body dissolve into nothing but pure energy, nothing to hang on to. Well, that's the moment of truth, right?

—Charles Manson to Timothy Leary



The first drug trips were, for most of us, shell-shattering ordeals that left us blinking kneedeep in the cracked crusts of our pie-in-the-sky personalities. Suddenly people were stripped before one another and behold: we were beautiful. Naked and helpless and sensitive as a snake after skinning but far more human than that shining nightmare that had stood creaking in previous parade rest. We were alive and life was us.

—Ken Kesey

that enticed us to use our technology to the hilt without any remorse.

Through the words of pop theologians and pop psychologists vaunting their "expanded consciousness horizon" or "out-of-the-body experiences," mass culture no longer expressed contempt for the over-educated, nor did it castigate them for having too large a vocabulary. The more verbose and gaudy the apotheoses, the better. Psychedelia even flaunted an academic and intellectual chic. Rock lyrics were no longer some groin-grinding sentiments buried beneath tinny guitars and multi-tracks; they were actually printed on liner sleeves for listeners to read and overinterpret. In 1967, the tube-weaned youngsters got as close to being literary as they will ever get by being able to quote The Doors quoting Blake or Jefferson Airplane's pastiches of Lewis Carroll's *Through the Looking Glass* and James Joyce's *Ulysses*.

LSD and psychedelia also posed stimulating challenges to rock's conventional role as libido prod. Instead of inciting listeners to hump and breed, it encouraged them to recline and admire the scenery. While a lot of attention was paid to marijuana's possible role in testosterone depletion, LSD was truly the one agent that heralded the male's feminization. The LSD experience, with its accompanying candles, incense, and light shows, enabled the pretty patterns and colors to take precedence over the girl. Men learned to prefer ambience over conquest, becoming more dandified as they cultivated an enchantment with the loved one that bordered on homoerotica. In The Zombies' "She's Not There", the singer confesses that his girlfriend had ceased to be an external entity once he incorporated her into his self-image. The Doors tell us in "I Can't See Your Face In My Mind", that the narrator's heterosexuality has been violated after he is seduced by a group of males ("carnival dogs"). We can even see this tendency in Top 40 manifestations—songs like Donovan's "Lalena" (with its implied transvestism) or The Monkees' "Sometime in the Morning", which pays such wistful attention to feminine descriptions that, after a few listenings, we realize the male is actually talking about himself.

Much like the Exotica craze of the '50s, psychedelia had no qualms about using western musicology to supersede other cultures: raga, chants, and certain Japanese koto sounds were often absorbed, then neutralized, by bands like The Yardbirds ("Still I'm Sad"), The Rolling Stones ("The Lantern"), and The Strawberry Alarm Clock ("World on Fire"). The more we played with sound, the closer we came to realizing that the music, per se, was only a catalyst. We could get equally entranced by the tones of a scratching phonograph needle when we were too elevated to get up out of our transcendental stupors to turn the record over.

Like any social movement that offers alternatives to stagnation, the Psychedelic Years were fated to be disparaged and destroyed, if not by the *Dragnet* contingent, then by the false idols who turned the whole sentiment into an embarrassing parody. Many fables had circulated into the nightly news about tripping sun-worshippers burning out their eyes, astral-traveling mothers dissecting their babies, and sugarcube shamans spattered on sidewalks after trying to mimic their favorite totem birds, not to mention medical spine-tinglers about chromosomal damages.

You have to go out of your mind to use your head.
—Timothy Leary



When it [Kesey's acid tests] was moving right, you could dig that there was something that it was getting toward, something like ordered chaos, or some region of chaos. Everybody would be high and flashing and going through insane changes during which everything would be demolished, man, and spilled and broken and affected, and after that, another thing would happen, maybe smoothing out the chaos, then another. Thousands of people, man, all helplessly stoned, all finding themselves in a room of thousands of people, none of whom any of them were afraid of. It was magic, far-out beautiful magic.

—Jerry Garcia

LSD also threatened adolescence's time-honored rituals. There was something downright subversive about trying to replace the pizza parlor with the meditation room, or convincing kids that staring for hours at a variegated dust speck was better than planning for the varsity dance or terrorizing street corners. Many acid advocates were aware of their participation in a campaign to remedy the damages inflicted by education techniques, e.g., Intelligence Quotients and programmed learning exercises which pigeonholed youth into goal-directed activities and limited their talents to single number values. To embellish an idea presented by LSD's discoverer Albert Hoffman regarding the drug's ability to blur distinctions between subject and object: psychogenic drugs encouraged western youth to no longer look at their world as if it were an effluvium vagina waiting to be punctured. Instead there was a desire to be Mother Nature's catamite, to swoon at her sinuous patterns and mad morphology. LSD enabled us to watch our solid world disintegrate without the customary knee-jerk reaction of reaching for a gun or building a protective fortress.

The acid experience also provided an effective antidote to that other far more insidious drug euphemistically referred to as the "nine-to-five work week." LSD imagery, whether through the drug or through its influence on art and commercial design, disrupted our customary sense of duration. Life seemed more distended. Whereas technology is the human body's exosomatic aid, LSD was ultimately intended to be an extension of technology, taking up where the hypnotic powers of television, cathode rays, and environmental music began by disengaging part of our consciousness so that we may be receptive to such stimuli as subliminal advertising, extraterrestrial propaganda, or even those childhood traumas lodged deep in our memories which forever threaten to smother us. After all, LSD's attraction and revulsion have much to do with the degree we are willing to violate our most personal taboos, to look at the objects and thoughts we most love and fear. That is why psychedelic art was often an attempt to reconcile the reptilian designs we usually find repulsive with the more comforting streamlined high-tech patterns. Some of the psychedelic images, especially in op art, were very precise, as if derived from the moiré patterns available on today's computers, but others were more sinewy, looking much like plankton and fungi, such as the asymmetrical structures seen in San Francisco rock posters and other Art Nouveau imitations. There is no denying the resemblance between visuals encountered in psychedelic sessions and Ernst Haeckel's detailed drawings of microbiological life.

It was, however, inevitable that LSD would leave an apocalyptic legacy. While trippers grooved to the sensation of being "pure energy," an unholy collusion of police, psychopaths, and advertising consultants turned the love-in into a concentration camp. Years later, the punks would make a fashion out of all the things that hippies dreaded seeing in their altered state, even to the point of trying to look like the genetic defects spawned from acid-popping parents. Perhaps the one parable that summarizes LSD's wonder and danger is that of a wise epicure so knowledgeable that he becomes too mesmerized and passive to fend off the barbarian sneaking up from behind. Our empire has fallen. Our guard was down. But the masochistic journey felt good. ●

I was reading that stupid book of Leary's. I destroyed my ego and I didn't believe I could do anything.

—John Lennon



We are the freaks of an unknown space/time. We are the eye of the Revolution. Only when we simultaneously see our magic drugs as an ecstatic revolutionary implement, and feel our bodies as the cellular macrocosm and galactic microcosm will our spiral/life energy destroy everything dead as it races over the planet. Blown minds of screaming-singing-beaded-stoned-armed-feathered Future-People are only the sparks of a revolutionary explosion and evolutionary planetary regeneration. Neon Nirvanas finally overload their circuits as we snake dance thru our world trailed by a smokescreen of reefer.

—from *Acid Armed Consciousness, The Motherfuckers*

"The Last Defense of LSD" is copyright 1987 by Amok Press. It and the accompanying quotes are taken from the book *Apocalypse Culture*, edited by Adam Parfrey and published by Amok Press. A copy of this heretical tome, which contains many articles of an equally—and some far more—twisted nature than the preceding may be obtained by sending \$11 to: Amok Press, P.O. Box 51, Cooper Station, New York, NY 10276. Author Joseph Lanz is a New York writer, responsible for the forthcoming *Fragile Geometry: The Films, Philosophy, and Misadventures of Nicolas Roeg* (PAJ Publications), and an as yet uncompleted study of foot fetishism. Illustrator Joe Coleman (a.k.a. Professor Momboozoo) is no stranger to HIGH TIMESers: he was profiled here in February 1984, and given the High Art treatment in May 1987. His book, *The Mystery of Wolverine Woo-Bait*, is a deranged classic. The painting which appears on page 32 also decorates the cover of *Apocalypse Culture*.



CHRIS WALTER/RETNA

Pipers at the gates of dawn.

Pink Floyd in their original incarnation: (left to right) Roger Waters, Syd Barrett, Nick Mason, Rick Wright.

Pink Floyd was an essential part of the soundtrack to the '60s psychedelic renaissance—the era when our collective unconscious was turned inside-out and paraded around the streets like a flashy new wardrobe. Though the Pink Floyd name has survived through 23 years of subsequent history, the band has had four distinct musical incarnations, each with its own devoted cult of raving and drooling fans. The Floyd began with songs of psychedelic whimsy and sonic adventurism, which metamorphosed (after the exit of founding member Syd Barrett) into a coolly hypnotic trance groove, leaving them in the '70s as the foremost non-American "tripping" band on the planet. The end of that *Meddle*-some decade saw the emotional temperature of their music drop even further, as they *Walled* themselves into a frigid corner that could only be escaped through a *Final*, fragmenting *Cut*. (*Careful With That Axe, Roger!*) A new, X-minus-one Pink Floyd emerged from the rubble last year to reclaim the spaced-out blues high ground, while hitch-hiking runaway Roger Waters has taken full possession of the family soapbox.

Pink Floyd's impact has been enormous, their influence pervasive—from the astronomical reaches of synthesizer space-rock, to the more Earthbound regions of garage psychedelia.

And what of Syd, that crazy diamond? Syd lives on, playing that great gig in the sky. Just ask Lenny Kaye...

Rhapsody In Pink

by Lenny Kaye

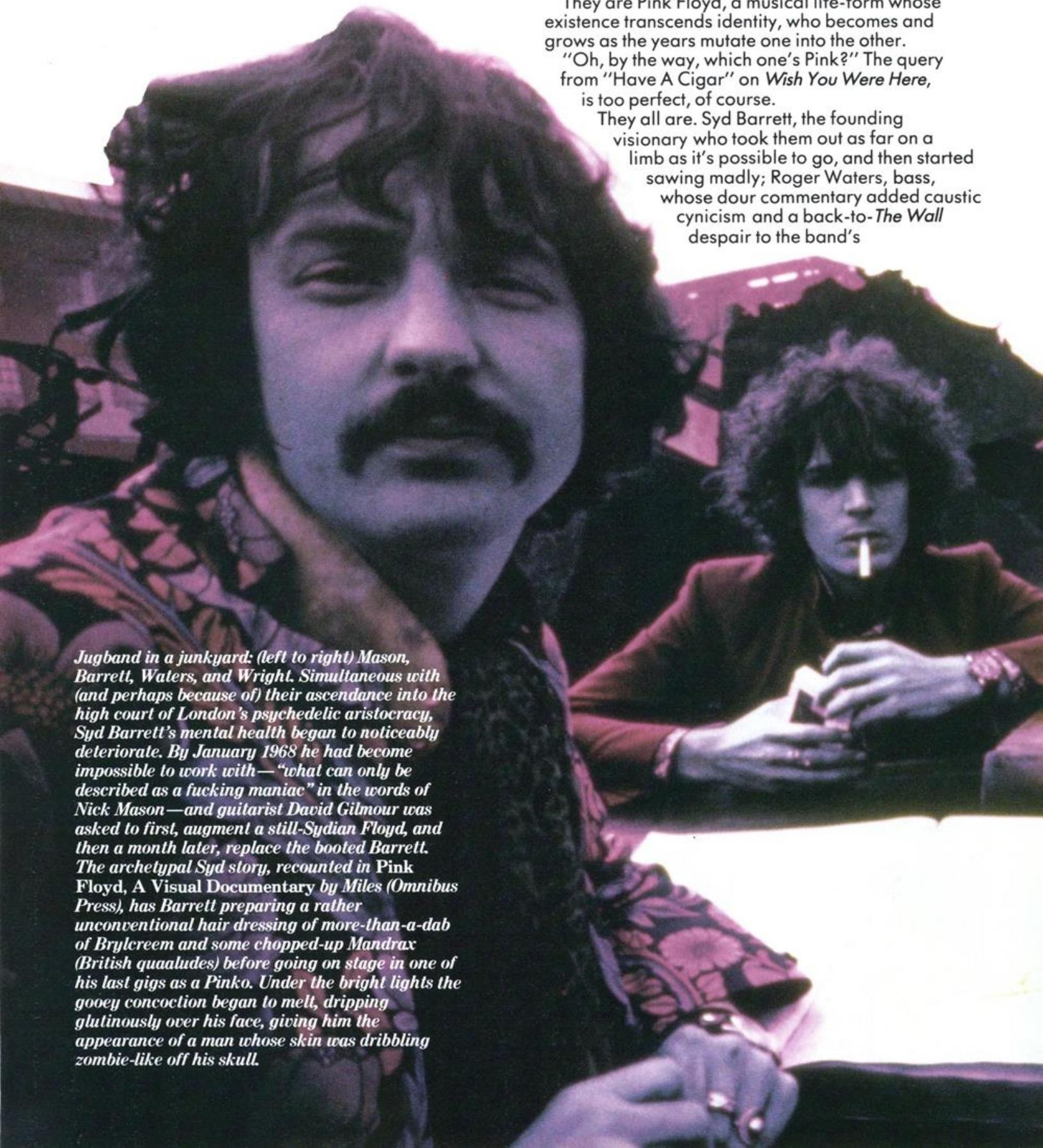


PICTORIAL PRESS/STAR FILE

The needle is stuck in "Interstellar Overdrive". No, it's not. It's just Syd, on an endless tape loop.

There is a knock at the door. Slowly, the last man on Earth gets up to answer it.

It's another writer. He wants to know what Syd's been doing lately, man. *Maaan*. Everybody always asks him the same question. But he's given them the answer.



Jugband in a junkyard: (left to right) Mason, Barrett, Waters, and Wright. Simultaneous with (and perhaps because of) their ascendance into the high court of London's psychedelic aristocracy, Syd Barrett's mental health began to noticeably deteriorate. By January 1968 he had become impossible to work with—"what can only be described as a fucking maniac" in the words of Nick Mason—and guitarist David Gilmour was asked to first, augment a still-Sydian Floyd, and then a month later, replace the booted Barrett. The archetypal Syd story, recounted in Pink Floyd, A Visual Documentary by Miles (Omnibus Press), has Barrett preparing a rather unconventional hair dressing of more-than-a-dab of Brylcreem and some chopped-up Mandrax (British quaaludes) before going on stage in one of his last gigs as a Pinko. Under the bright lights the gooey concoction began to melt, dripping glutinously over his face, giving him the appearance of a man whose skin was dribbling zombie-like off his skull.

Have you got it yet? That was the song he'd try to teach the band, over and over and over. *Have you got it yet?* The trick was that it was always a different song.

Syd stands looking out of the door, past the stranger, into the sunrise.

Yippee, you can't see me but I can you...



They are Pink Floyd, a musical life-form whose existence transcends identity, who becomes and grows as the years mutate one into the other.

"Oh, by the way, which one's Pink?" The query from "Have A Cigar" on *Wish You Were Here*, is too perfect, of course.

They all are. Syd Barrett, the founding visionary who took them out as far on a limb as it's possible to go, and then started sawing madly; Roger Waters, bass, whose dour commentary added caustic cynicism and a back-to-*The Wall* despair to the band's

flowerchild idealism, manifesting Pink's triumph as a 70s superstar; David Gilmour, a Strato-master whose airy windswept landscapes and soaring guitar lines have gained ascendence in the current Floydian state of the art, especially in the reeling senses of "Learning To Fly"; and Nick Mason and Richard Wright, without whom...

The newest album, released under the Pink Floyd imprimatur, is called *A Momentary Lapse Of Reason*. Though the title is meant to imply a sudden release from our everyday thought processes, a sidetrip into the slipstream of the surreal and unexpected, I prefer to put the emphasis on "Momentary"—as in, "We'll be back in a..." But when they began, the Floyd had abandoned Reason altogether.

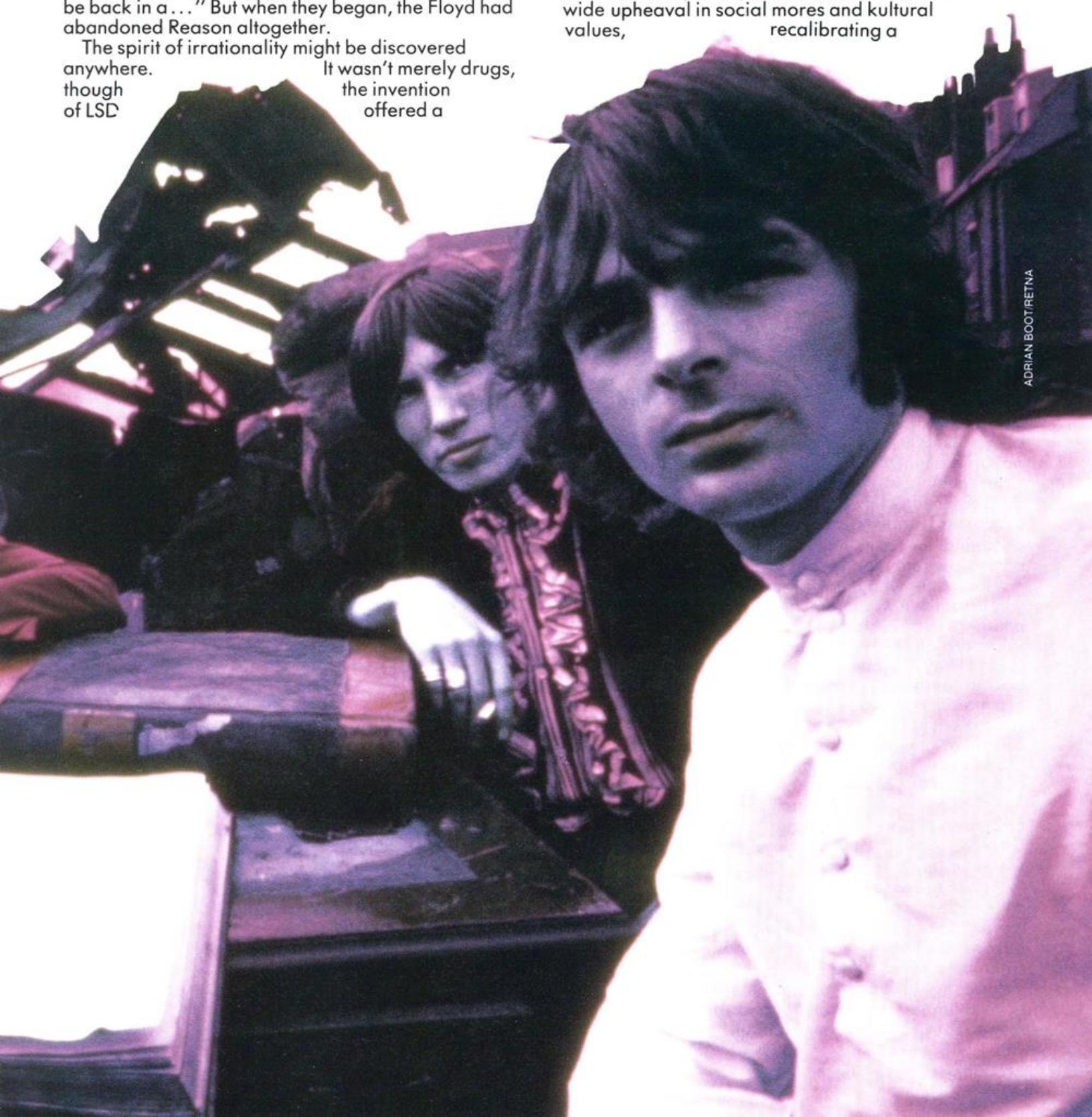
The spirit of irrationality might be discovered anywhere.
though
of LSD

It wasn't merely drugs,
the invention
offered a

transcendental option to the let's- get-ripped mentality usually accorded clandestine highs. Rather than obliterate one's place in the cosmic order, the new psychedelics—including rock music—affirmed it. Set and Setting. On the bus or off it. There are any number of '60s advertising-like slogans; still, twenty years later, two of the most radical exponents of its pop-cultural possibilities—San Francisco's Grateful Dead and London's Pink Floyd—define the Top 10, while their New York counterpart, the Velvet Underground, has set the avant-garde standard for two decades of subversion. Spare change, anyone?

These were participants in a (western) worldwide upheaval in social mores and cultural values,

recalibrating a



ADRIAN BOOFTRENA



DIMO SAFARI

Pink Floyd's light shows are legendary. They were one of the first bands to use a coordinated light/smoke/slave/film presentation with their live shows, and they continue to feature the state-of-the-art in flashy stagecraft. Pictured here is the 1987 model.

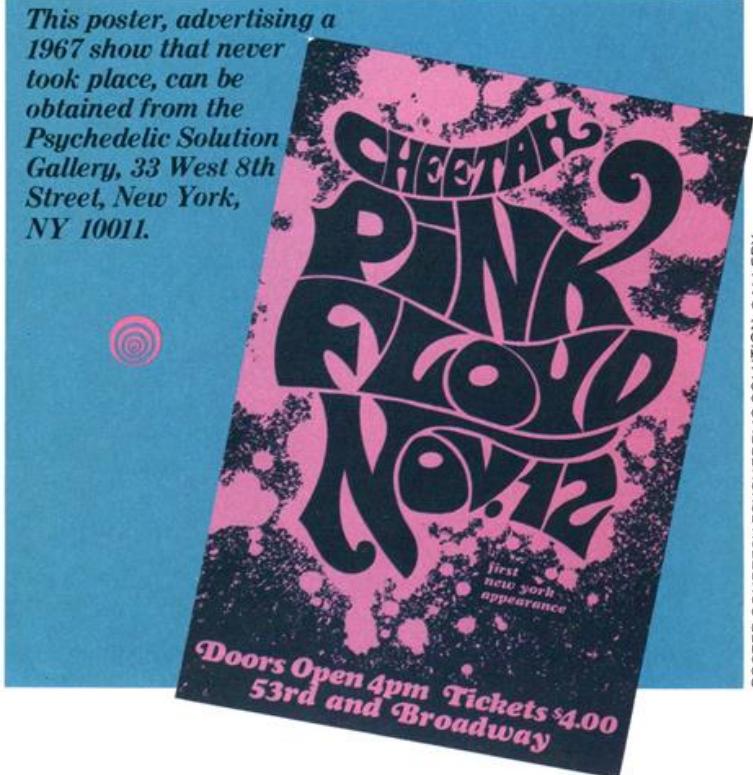
generation's perception of pleasure and their own artistic possibilities. But aesthetic tugs-of-war usually play badly in the Real World; the payoff is an interregnum backlash, an inevitable "correction" between our private and public selves.

Take the Floyd. For a band that for many years tried to submerge individual personalities 'neath a group overmind, the rift in their ranks has taken on a scarlet patina, expiating and scourging Original Sin. What does it matter who has the moral rights to a name when, really, it was Syd himself who combined the personas of '20s North Carolina bluesmen Pink Anderson and Floyd "the Devil's Daddy-in-Law" Council? By 1965, with art and architecture school backgrounds at the ready, (the) Pink Floyd had anti-gravitated to a spontaneously expanding Inevitable in which rock spilled over the fringes of other plastic arts: film, television, pop radio, fashion.

Syd's songs provided the framework, offering perplexing bits of chorus and verse that switched moods, dialogued within themselves, and ruminated on a strange parade of human para-experience. Listening to the debut Pink Floyd album, *Piper At The Gates Of Dawn*, released in August 1967, with ears that have grown accustomed to the vagaries of well-sampled Synclaviers, is to know the meaning of the word "unpredictable". The songs follow no pattern but one of whimsy, changing keys and time signatures, scrambling instruments to the point where a duck's squawk becomes percussive and melodic, echo chambers are reversed, and voices swirl as if they're caught inside your cranium.

It was the mixing of media that allowed the Floyd this cinematic freedom, at times becoming a soundtrack narrating events that ran in timecode alongside images on a screen, remaining in afterglow when the eyes were closed. Despite mood pieces for *More* and *Zabriskie Point*, the Floyd always did best scoring their own *mise-en-scene*; a fact made evident when Bob Geldof starred in the screen adaptation of *The Wall*. The "book" was better.

This poster, advertising a 1967 show that never took place, can be obtained from the Psychedelic Solution Gallery, 33 West 8th Street, New York, NY 10011.



POSTER COURTESY PSYCHEDELIC SOLUTION GALLERY



DINO SAFARI

And then there were three...the post-Waters Floyd: (left to right) Mason, Gilmour, Wright.

By 1965, the Pink Floyd were officially *en performance*. Syd had been introduced to the nucleus of Mason-Wright by Waters, who knew him from the Camberwell Art School where Syd had been a painter. They were probably—especially given Syd's interest in mysticism—all well-attuned to the craze for "happenings" that was captivating the artists-in-residence of a swinging London popularized by Antonioni's *Blow-Up*. Transforming pop culture into Pop Culture, they participated—not without some inkling of its media value—in experimental scenemakings which promised a total assault on the senses: groups played before screens of abstract visual images, bathed in pulsating lights—a psychic arena where performers and spectators (who chose who?) were encouraged to exist within the sensational moment.

This immediately freed the Floyd from the demands of traditional songwriting. Waters has described it as their move from "R&B" to long, improvised one-chord jams, heavy on the feedback. It was similar in style, if not content, to the Velvet Underground/Fugs axis in New York (the Velvets appeared behind the screen at Andy Warhol's Cinematheque, while the Fugs cut up Burroughsian wordplay with rock's sense of the scatological); Frank Zappa's Sunset Strip morality plays with Suzy Creamcheese; and the variety of blues and folk-based acid bands of the Bay Area, combining free-form renditions of light and sound.

By the time the English scene crystallized (in more ways than one), the Floyd had earned their reputation as psychedelic kings. Using such launching pads as

"Interstellar Overdrive" and "Astronomy Dominé" for their flights of fancy, the Floyd's reputation as sonic surfers reached kaleidoscopic proportions. By comparison, the California bands seemed almost jugband-like. Bedazzled by technology and the new sense of bohemian community engendered by London's leading underground paper, *The International Times*, the Floyd's solar mastery made them the band of the moment.

They might have stayed that, had it not been for Syd. From the "Spontaneous Underground" held every Sunday at London's Marquee Club, to the celebratory *IT* festival at the Chalk Farm Roundhouse in October of 1966, he continued writing songs of slightly askew clarity, constructing portraits of an "Arnold Layne" or "The Gnome" or "The Scarecrow", empathizing with these inhabitants of a dying British colonial empire bred in upon itself. Far more than the Floyd's aural snapshots of alien terrain, he became the magnetic core of the band, its pole-to-pole wild card.

Unfortunately, like many artists who step out on the edge of human ken to create their art, the psychologic toll he paid was immeasurable. In time, as the shadows of 1966 lengthened into what was supposedly the brave new world of 1967, Syd increasingly became that about which he wrote—and sang.

"Remember when you were young/You shone like the sun", crooned Roger in his 1975 tribute to Syd, "Shine On You Crazy Diamond". "Now there's a look in your eye/Like black holes in the sky..."

continued on page 44



Piper at the Gates of Dawn (Columbia UK, Tower US), released August '67. The only completely Syd Barrett Floyd LP.

A Saucerful of Secrets (Columbia UK, Tower US), released June '68. This one has three songs with Barrett, and four with new guitarist David Gilmour. **More** (Columbia UK, Tower US), released July '69. Soundtrack to a film by Barbet Schroeder (who recently did *Barfly*).

A PINK FLOYD DISCOGRAPHY



UMMAGUMMA (Harvest), released October '69. Double album; half live, half studio.

Atom Heart Mother (Harvest), released October '70. Side-long title cut features an orchestra and chorus.

Relics (Harvest US), released May '71. collection of singles and other odd bits.



Meddle (Harvest), released November '71. Probably the "spaciest" Floyd LP. **Obscured by Clouds** (Harvest), released June '72. Soundtrack to (another) film by Barbet Schroeder—*The Valley*. **The Dark Side of the Moon** (Harvest), released March '73. Longest charting LP on the *Billboard* Top 200—700+ weeks, and still counting!



A Nice Pair (Harvest), released December '73. Double-pack re-release of first two LPs.

Wish You Were Here (Harvest UK, Columbia US), released September '75. The bluesiest Floyd LP.

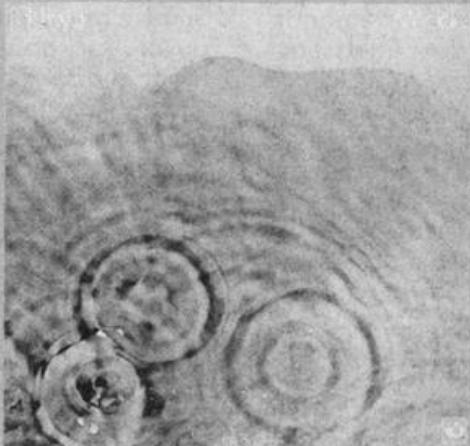
Animals (Harvest UK, Columbia US), released January '77. LP for which the giant inflatable pig was created.

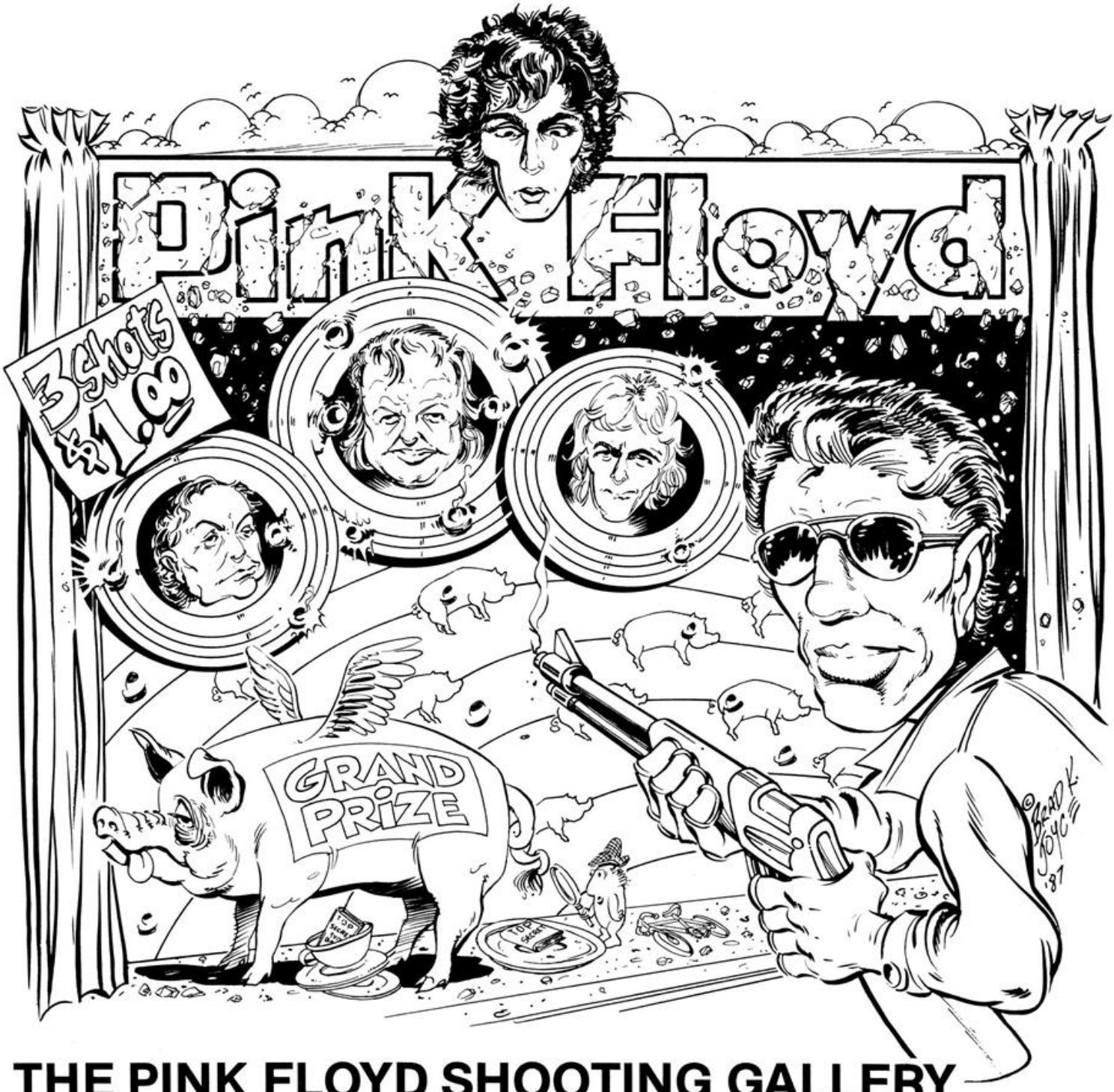


The Wall (Harvest UK, Columbia US), released November '79. Double-album, spawned a movie starring Bob Geldof, directed by Alan Parker (*Angel Heart*). Rick Wright leaves.

The Final Cut (Harvest UK, Columbia US), released May '83. Identified as "A Requiem for the Post-War Dream by Roger Waters, performed by Pink Floyd."

A Momentary Lapse of Reason (Harvest UK, Columbia US), released September '87. Roger Waters is gone; Wright returns; dueling Floyds hit the road (and courtroom).





THE PINK FLOYD SHOOTING GALLERY



SYD BARRETT DISCOGRAPHY

The Madcap Laughs (Harvest UK only), released January '70. Mostly just Syd accompanying himself on acoustic guitar. Genius.

Barrett (Harvest UK only), released November '70. More genius. Syd sounds only barely in control (backing musicians have been added to stem the tides of chaos).

(A double-pack of these two albums was released in September '74.)





Floyd '79: All walled up and no place to go.

The space imagery was apt. The Floyd were always regarded as scientific, though whether the reference was to inner or outer space was always a matter of discussion—is there a difference? Yet from such conceptions as "Astronomy Dominé" did their legend flow, piloting a music whose stellar reaches required a grasping imagination of quasars and light years, a bold attempt to reproduce the sound of a plane-forming sailship bending time and space to its own device.

The brilliance of *Piper*, given the paradoxes of the time, was that it could be made at all, that it simply didn't whirl apart from the centrifuge of its divergent directions. The album survived, even as Syd's creative potential didn't, providing the required elements of ritual tragedy and sacrifice. By early 1967, the more down-to-earth members of Pink Floyd had invited David Gilmour to "join" Syd on second guitar, hoping to make room for Syd's increasing eccentricities, like not showing up for gigs, or continuing to strum a single chord long after the others had moved onto another song.

Gilmour was a logical choice to fill Syd's slot, as he'd originally taught Barrett some elementary riffs when they were both Cambridge schoolboys. It was a peculiar position for the group to be in, since though the Floyd was a band in every sense (the improvisations within the recorded version of "Interstellar Overdrive" bespeak a communication that could not be orchestrated by one member alone; and this was a version that fans of the live band said paled before the original half-hour concert extravaganza!), Syd was regarded as the group's progressive mainstay. How could they survive without him?

A Saucerful of Secrets, released in June of 1968, shows Pink Floyd attempting to react to this harbinger change. Waters' "Set The Controls For The Heart of the Sun", assuming nominal captainship, while Syd's idea of the band was contained in "Jugband Blues"; the schism between the two was insurmountable. Only on the title track did the group, without Barrett, look on the verge of creating something new. Practically a suite, its sound was more classical than rock, with overtones recalling 20th century composers like Alan Hovhaness and Terry Riley, culminating in Wright's hymnlike organ progressions (all hail the North German followers of Sweelinck!) and massed "celestial" voices. Syd, for his part, sang "I'm wondering who could be writing this song" against a Salvation Army band in "Jugband Blues."

The group continued without him. "A Saucerful of Secrets" had pointed them toward their next musical incarnation, a reconstituted Pink Floyd opening out the twin 'tunes of struc and tex. *Ummagumma*, one of the final albums of the 1960s (released in November of 1969), positioned the Floyd as ready to undertake this transition to a post-hippie era. The naively splashing light shows of their early beginnings became sophisticated displays of spectral magnificence; their azimuth-coordinated quadraphonic sound provided decibelic depth and resonance to a well-planned theatrical show, an experience designed with the word atmospheric in mind.

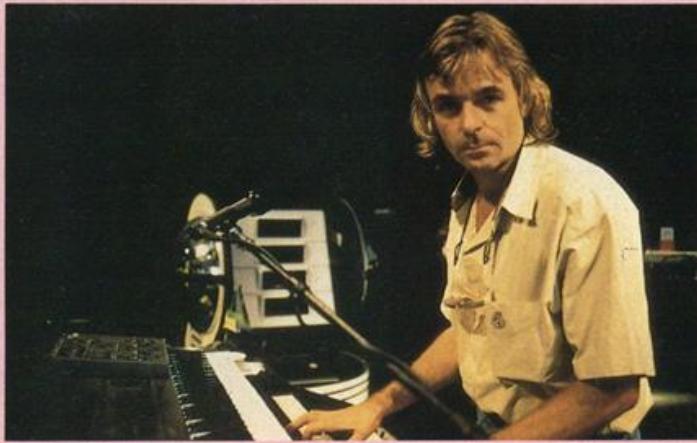
A double-album set, *Ummagumma* divided its energies between live and studio, though most fans would opt for the former with its extended renditions of "Astronomy Dominé" (inexplicably left off the American release of the first album in favor of the group's underground hit single, "See Emily Play") and a tender little ditty called "Careful With That Axe, Eugene", featuring some of the most blood-curdling shrieks ever committed to vinyl. By contrast, the studio sides highlighted compositions by each group member on his own, with somewhat prosaic results, despite a penchant for intriguing song titles (Waters took top honors with "Several Species of Small Furry Animals Gathered Together In A Cave and Grooving With A Pict"). The group's fascination with sound effects and long stately explorations of abstract sound became a hallmark for extrasensory headphone fans of all ages, and the group's cult exploded as a result.

The bovine *Atom Heart Mother*, released in 1970, was perhaps the Floyd at its most cerebral, still grappling with the problems of presenting a serious music in the guise of rock'n'roll. *Meddle* (November 1971) seemed more true to the Floyd's antecedents than the overly-orchestrated *Mother*, especially the glorious "Echoes" track which comprised the whole of side two. Composed within the studio, indulged as a group effort in which parts were overlaid with an element of surprise (often with other band members out of the room), each segment responded to and mixed into another in a continuum of motifs and themes. At times a formal song might bob to the surface, only to be captured by the tides and borne away again. This was a music in which the connectives were as important as the melodic release, the getting there as much a part of the tale as the coming attractions. Pink Floyd showed a penchant for the slow four tempo, for the gradual crescendoing build, for the surprise ending in which one mode fades into a completely different set of emerging emotions: the art of the segue.

With *Dark Side of the Moon*, the Floyd perfected the concept so well as to bridge the gap between albums. "One of These Days", which had opened *Meddle*, was as close to a pop song as the Floyd liked to get, with an irresistible bass hook sublimated through a Binson echo unit. They remembered these roots in succinct song on *Dark Side*, much to the excitement of FM radio programmers everywhere and nearly ten million buyers who have kept the album on the charts for more than seven hundred consecutive weeks. That's approaching fifteen years, Jack, a hell of a long



DIMO SAFARI



DIMO SAFARI



DIMO SAFARI

Current Floyd core personnel: Gilmour (top), Wright (left), and Mason (right).

lifeline in the moment-to-moment meteorics of the *Billboard* Hot 200. It's reminiscent of those science-fiction stories in which a faster-than-light ship takes to the stars from Earth, its passengers hardly aging while generations go by on their home planet; in the end, they return to Sol III to marry their own great-grandchildren. Will Pink Floyd be there to greet us on our return from Alpha Centauri?

For an album that would ultimately prove Floyd's commercial breakthrough, the dominant sound one takes out of *Dark Side* is the infernal ring of cash registers, shimmered into contrast by the lush vacuum of the Floydian ether. You can almost hear the silences existing between the instruments. A strumming acoustic guitar, a long legato line played by Gilmour resolving into nothingness, an organ pad, a swirl of

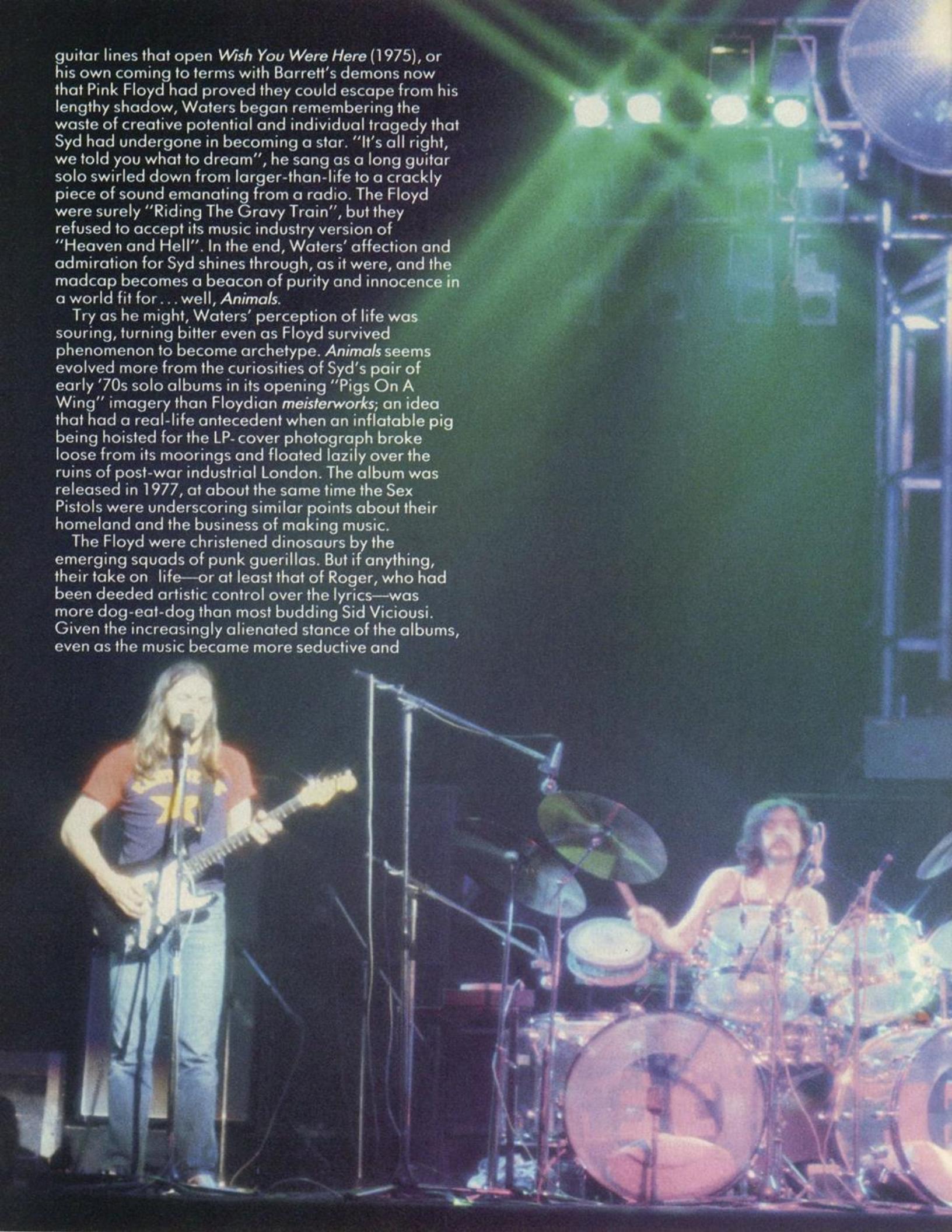
cymbals. The sound was tranquil and appealing, almost inviting, and it was only after repeated listening that the essentially unnerving quality of Roger Waters' lyrics became apparent. "The dark side of the moon" could eclipse even the sun, a promised land forever beyond reach. Its unknowables resigned us to melancholy, hurried along by the passage of time, humbling human creation: "Hanging on in quiet desperation is the English way." It was a far cry from Syd's buoyant anything-goes impossibilities.

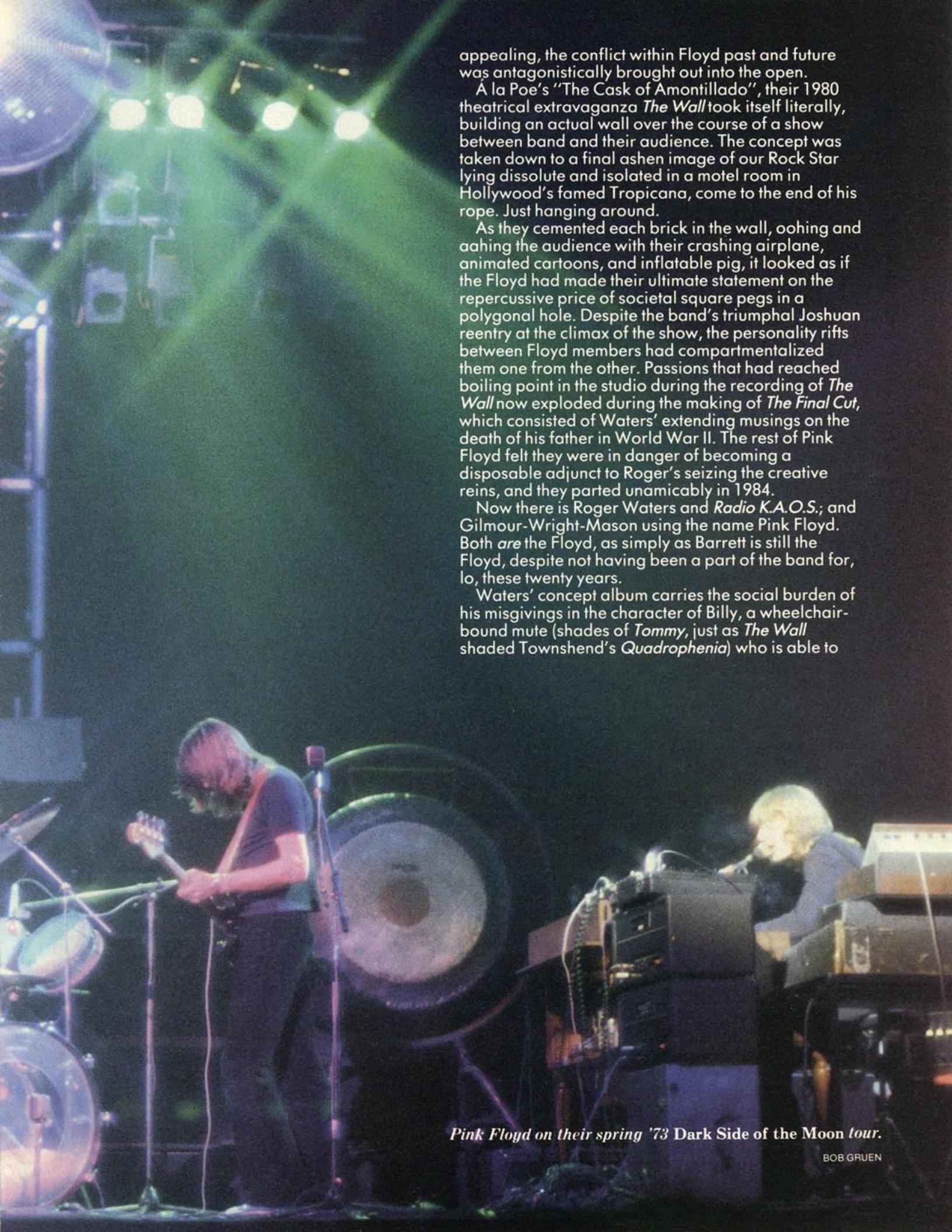
Waters must have felt this on some level, a sense of loss for the might-have-beens of the band's pre-history. Along with Floyd's chariot ride into the pop ionosphere, he began brooding about his relationship with Syd. Perhaps because of the elegiac Gilmour

guitar lines that open *Wish You Were Here* (1975), or his own coming to terms with Barrett's demons now that Pink Floyd had proved they could escape from his lengthy shadow, Waters began remembering the waste of creative potential and individual tragedy that Syd had undergone in becoming a star. "It's all right, we told you what to dream", he sang as a long guitar solo swirled down from larger-than-life to a crackly piece of sound emanating from a radio. The Floyd were surely "Riding The Gravy Train", but they refused to accept its music industry version of "Heaven and Hell". In the end, Waters' affection and admiration for Syd shines through, as it were, and the madcap becomes a beacon of purity and innocence in a world fit for... well, *Animals*.

Try as he might, Waters' perception of life was souring, turning bitter even as Floyd survived phenomenon to become archetype. *Animals* seems evolved more from the curiosities of Syd's pair of early '70s solo albums in its opening "Pigs On A Wing" imagery than Floydian *meisterworks*; an idea that had a real-life antecedent when an inflatable pig being hoisted for the LP-cover photograph broke loose from its moorings and floated lazily over the ruins of post-war industrial London. The album was released in 1977, at about the same time the Sex Pistols were underscoring similar points about their homeland and the business of making music.

The Floyd were christened dinosaurs by the emerging squads of punk guerillas. But if anything, their take on life—or at least that of Roger, who had been deeded artistic control over the lyrics—was more dog-eat-dog than most budding Sid Vicious. Given the increasingly alienated stance of the albums, even as the music became more seductive and





appealing, the conflict within Floyd past and future was antagonistically brought out into the open.

À la Poe's "The Cask of Amontillado", their 1980 theatrical extravaganza *The Wall* took itself literally, building an actual wall over the course of a show between band and their audience. The concept was taken down to a final ashen image of our Rock Star lying dissolute and isolated in a motel room in Hollywood's famed Tropicana, come to the end of his rope. Just hanging around.

As they cemented each brick in the wall, oohing and aahing the audience with their crashing airplane, animated cartoons, and inflatable pig, it looked as if the Floyd had made their ultimate statement on the percussive price of societal square pegs in a polygonal hole. Despite the band's triumphal Joshua reentry at the climax of the show, the personality rifts between Floyd members had compartmentalized them one from the other. Passions that had reached boiling point in the studio during the recording of *The Wall* now exploded during the making of *The Final Cut*, which consisted of Waters' extending musings on the death of his father in World War II. The rest of Pink Floyd felt they were in danger of becoming a disposable adjunct to Roger's seizing the creative reins, and they parted unamicably in 1984.

Now there is Roger Waters and *Radio K.A.O.S.*; and Gilmour-Wright-Mason using the name Pink Floyd. Both *are* the Floyd, as simply as Barrett is still the Floyd, despite not having been a part of the band for, lo, these twenty years.

Waters' concept album carries the social burden of his misgivings in the character of Billy, a wheelchair-bound mute (shades of *Tommy*, just as *The Wall* shaded Townshend's *Quadrophenia*) who is able to

Pink Floyd on their spring '73 Dark Side of the Moon tour.

BOB GRUEN

receive and transmit radio waves. Using his extraordinary powers to stage a fake nuclear war, he attempts to convince us to avoid the real thing. Gilmour's version of Pink Floyd is less bound to earthly concerns, an uplifting and harmonically converged audio event that sounds like the Floyd of their golden era. As usual, each faction loses a bit without the presence of the other. Waters minus the Floyd tends toward the overly expletive in his desire to propagate a Message; while there is something insubstantial about the Gilmour-led Floyd, lacking as it does Waters' sense of bite and irony.

And as for them missing Syd...

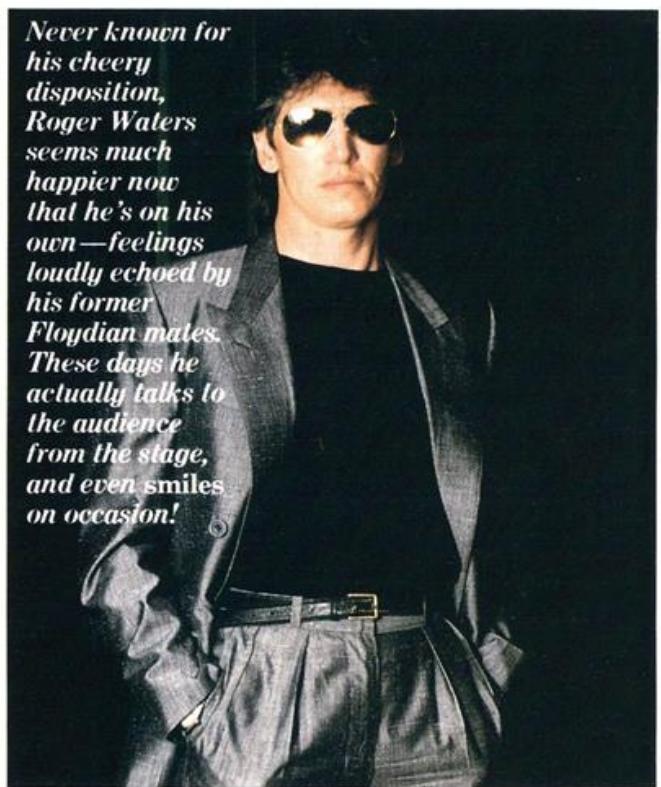
It's quiet now. His mother bustles about in the back. All of E. Kilbride has gone to bed for the night. He sits back on the couch and dreams.

In his mind's eye, he wears a brown tweed overcoat and he needs a shave. His hair is longer. Much longer than it is now. Unconsciously, he rubs a hand over the stubble on his scalp.

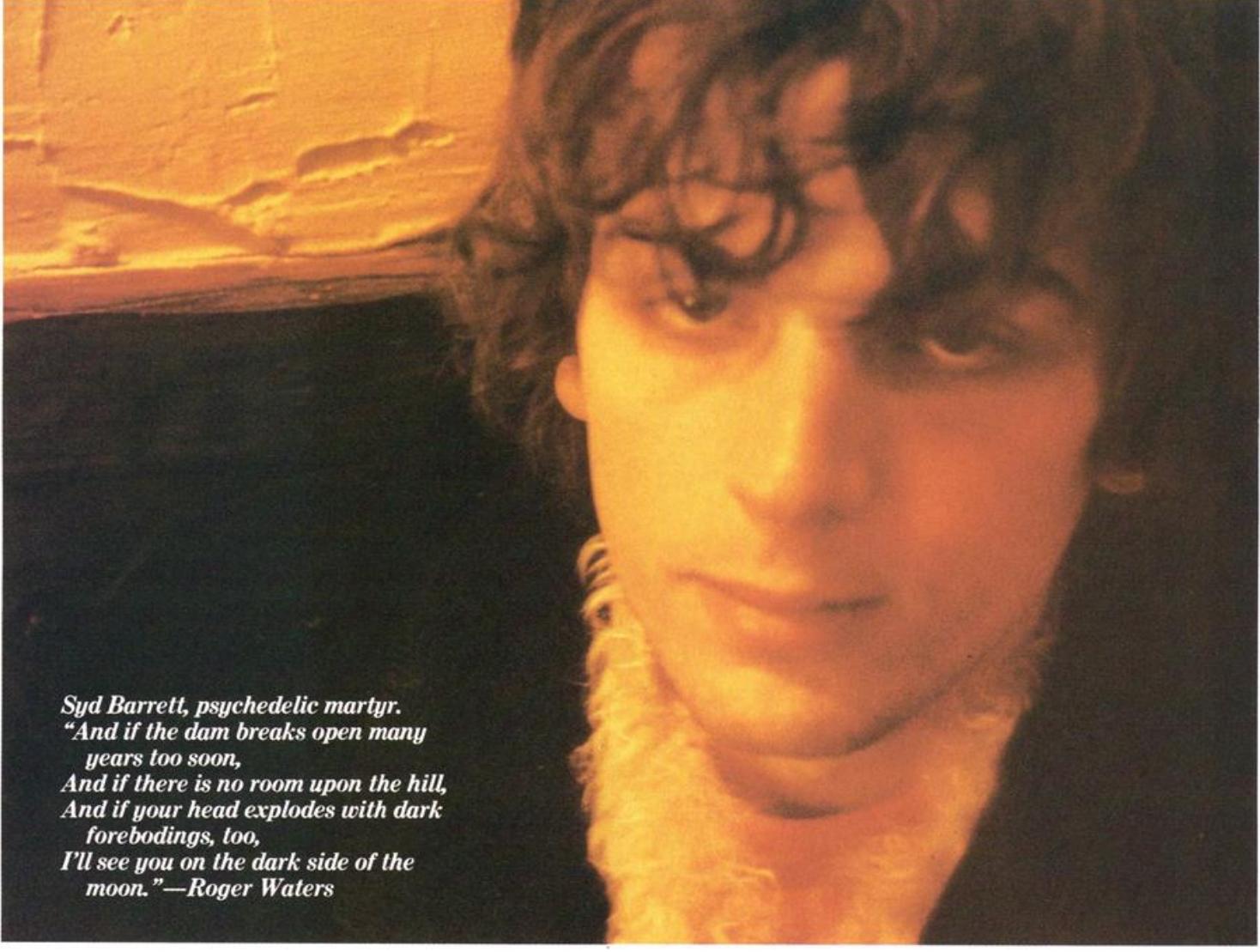
The walls are painted yellow. His feet are bare, and so is the girl. Her buttocks are shaped like a heart. She faces away from him. A vase with daffodils is placed on the wood-striped floor.

The last man on Earth sits alone in a room. There is a lock on the door. ●

Never known for his cheery disposition, Roger Waters seems much happier now that he's on his own—feelings loudly echoed by his former Floydian mates. These days he actually talks to the audience from the stage, and even smiles on occasion!



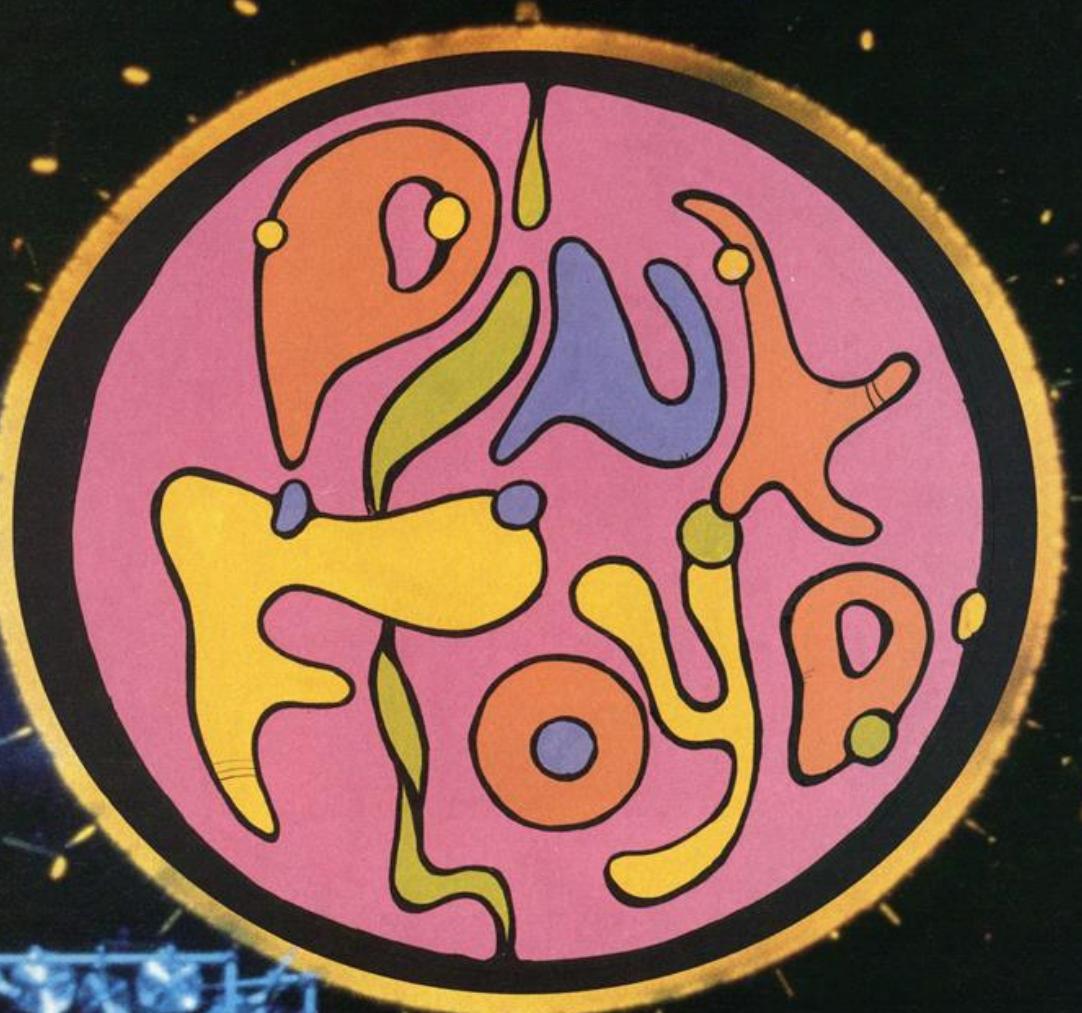
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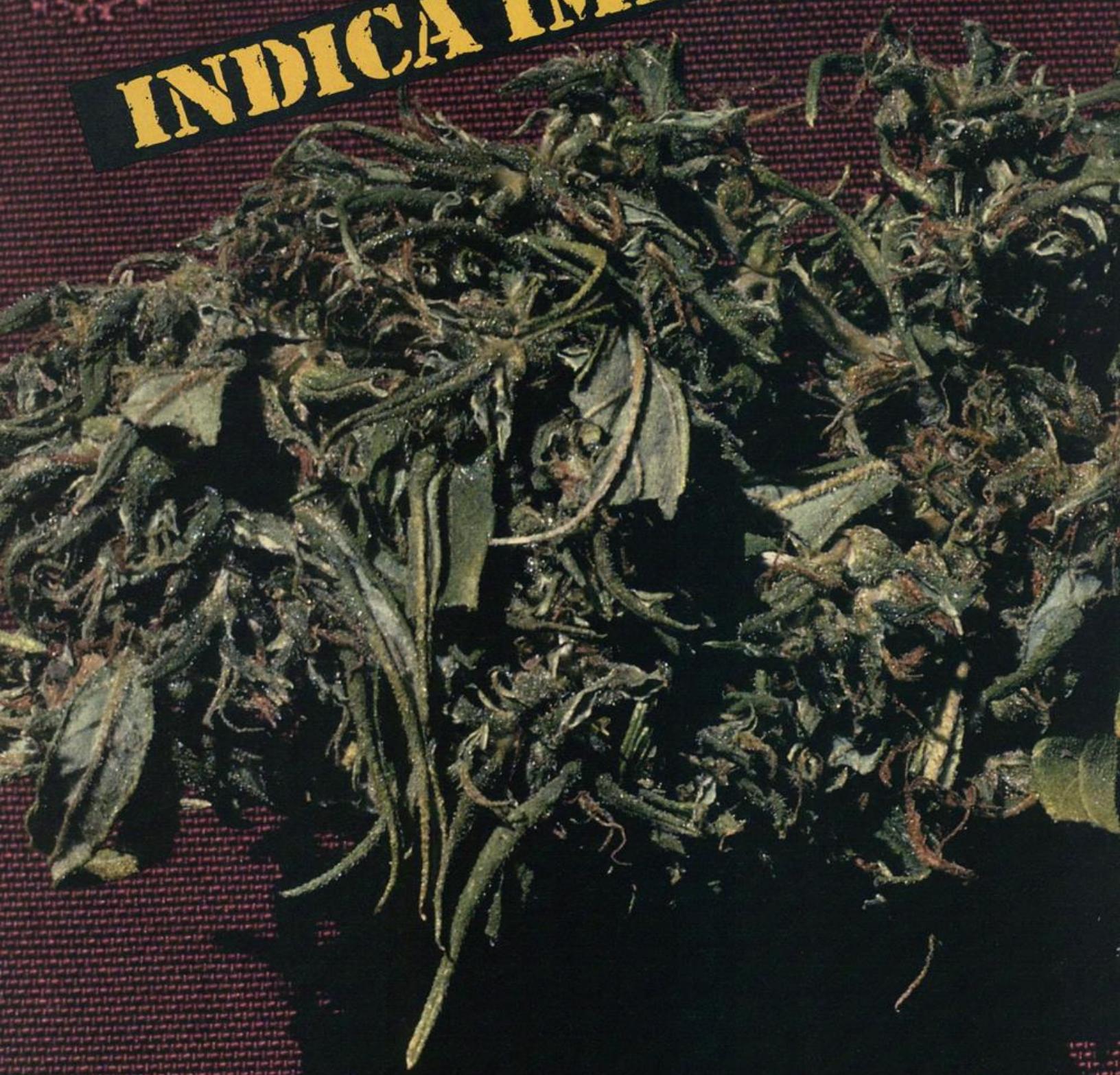
Syd Barrett, psychedelic martyr.
"And if the dam breaks open many
years too soon,
And if there is no room upon the hill,
And if your head explodes with dark
forebodings, too,
I'll see you on the dark side of the
moon." —Roger Waters

ALAIN DISTER

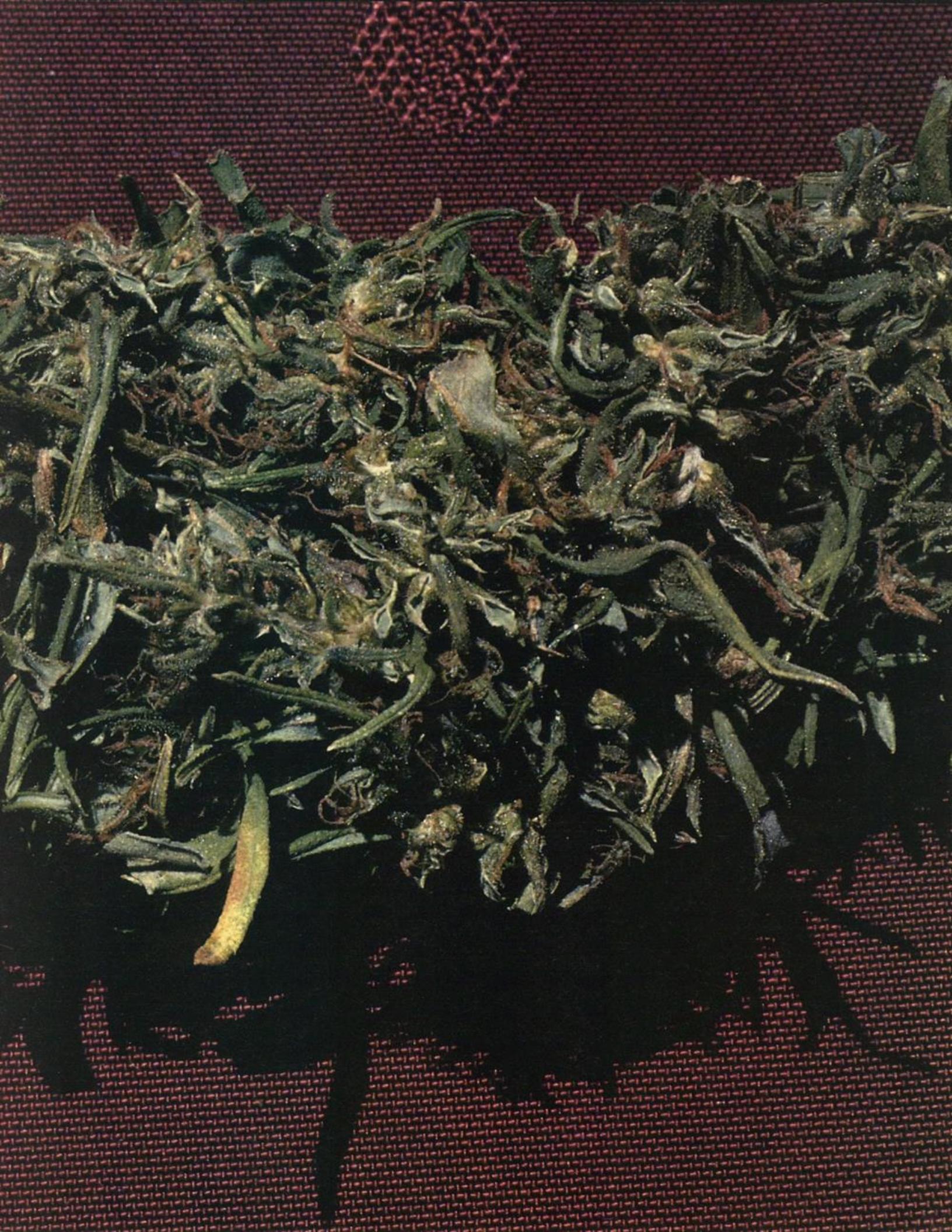
...Signs of Life?



INDICA IMPORT



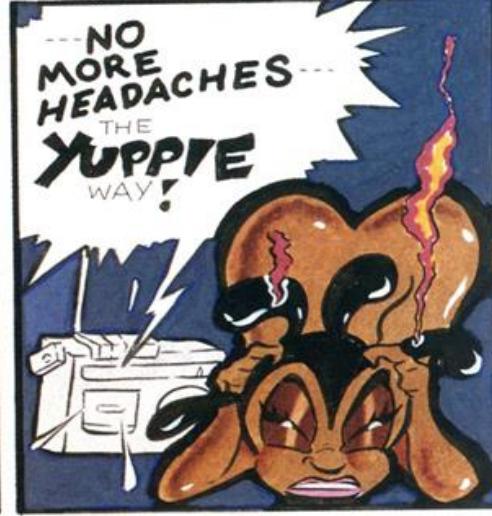
PHOTOGRAPHY BY ANDRE GROSSMANN

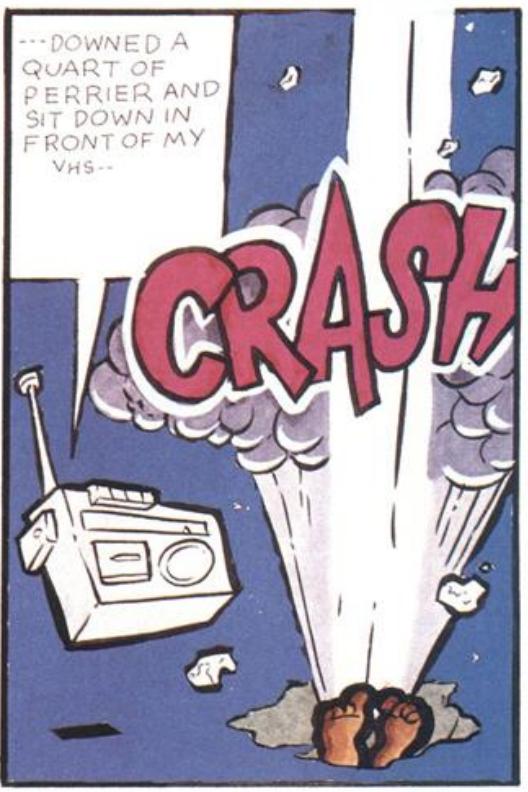
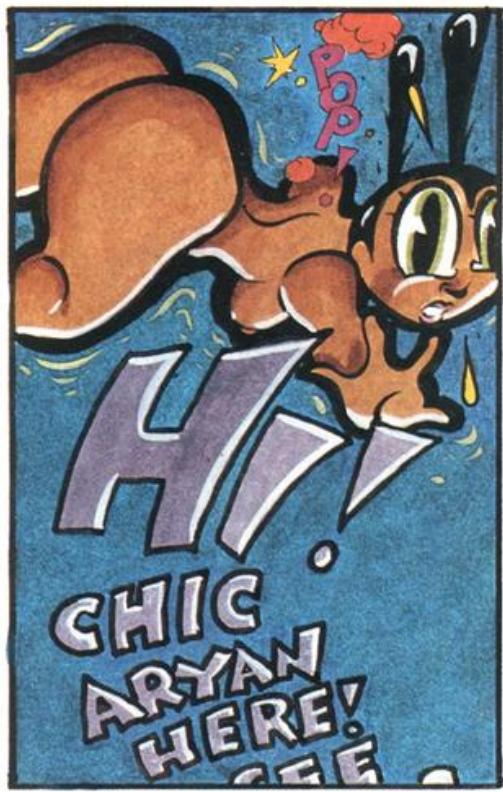


ZOE

by KNIGHTO.

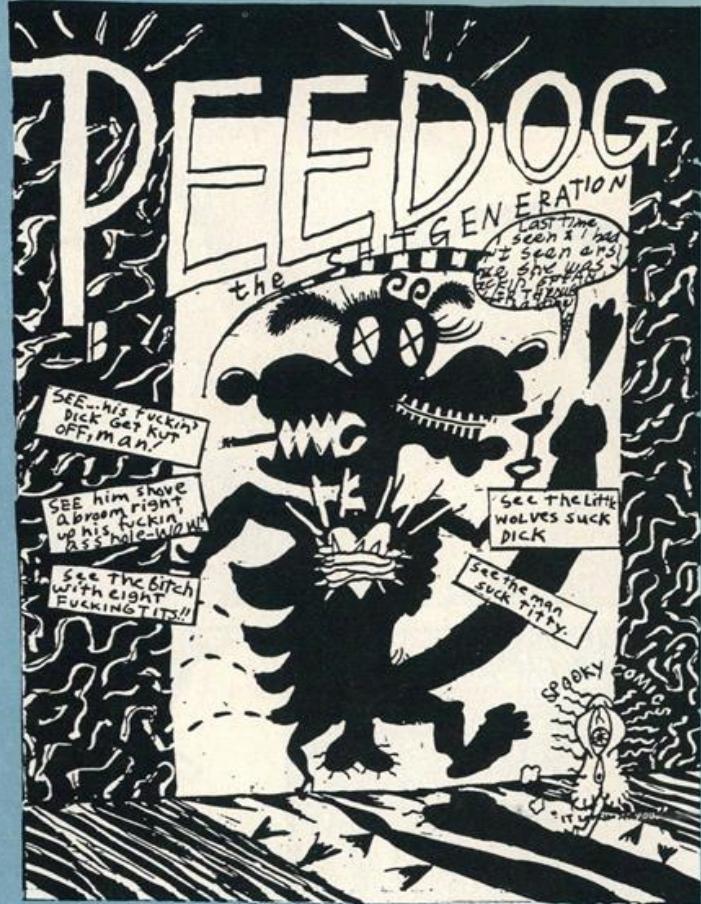
I WANNA HEAR
MUSIC





HIGH ART

by Carlo McCormick



Peedog comic #1 by the Shit Generation, xerox, 4" x 5 1/2", 1984.

P A N T E R

For the true aficionados of lowbrow culture, the name Gary Panter occupies a position of reverence atop the slag heap of our rude and raunchy underground. Of all the subversive art-demons to infect the popular media — from the halcyon days of Ed "Big Daddy" Roth's Rat Fink and Robert Williams, to today's gross-me-out Garbage Pail Kids — Panter has been one of the gnarliest mutants to penetrate the good graces of American trash consumerism. A product first of that Texas strain of psychedelic madness (from the same primordial mondo-swamp as the Butthole Surfers and Gilbert Shelton), then transplanted in the mid-seventies to L.A.'s TV-fried rockin' party scene, Panter has come to define the hallucinatory vision of more than one generation of wasted adolescents. This freakazoid of contemporary graphics has been dosed with more than some badass trips — he's ingested all the same sexual advertisements, bad cartoons, heavy rock, and kitsch consumerism as the worst of us. Before the arbiters of cultural taste either ban and burn this guy as the devil or repackage him as a modern-day Rembrandt, we'll just let these vulgar masterpieces speak for themselves. If you need more, you can expand this High Art experience with Panter's sets for *The Pee Wee Herman Show* (CBS TV, Sat. 10 A.M.), record covers like the Red Hot Chili Peppers' *The Uplift Mofo Party Plan* (EMI/Manhattan), and the Giorno Poetry Systems compilation *Smack My Crack*, or his Pantheon book, *Jimbo: Adventures in Paradise*, due in August. No matter how Panter enters the mainstream, he always remains within the core of our alternative society. ●

MAR 27 1985
8 19 1986

AQUÍ TIENE. LE
HICÉ UNA GIGANTESCA
TORTA.

6

8⁴ - WORSHIPPING God without Fear

Worshipping God Without Fear, *acrylic on paper, 22" x 30"*, 1986.



Hot Pix, *acrylic on paper,*
22" x 30", 1985.

Ben Wah Balls, *acrylic on paper,*
22" x 30", 1984-5.



MAINTENANCE RUN

by OWL

At 5:30 am the alarm went off, and I was cast out of dreamland into the pre-dawn twilight of a new day. My horse, E.T., ate alfalfa while I drank mocha-java and munched granola.

After breakfast, we headed for the mountains. E.T. radiated heat on a mass calorie burn, her nostrils steaming, mane flying, as we ripped across the mesa, hooves pounding a rapid fire beat. The wind whistled past my ears and I pulled my hat on tighter.

We worked our way up into the Serendipity on a plantation maintenance run. I tied E.T. to a tree at Shady Grove, then removed her saddle and bridle.

After a short walk I came to the mess of thickets plugging the entrance to Serendipity Trail. It looked like a pile of brush, but it was carefully woven to hold together. I pulled it to the side, went through, then replaced it. (Serendipity Trail is a hand-hewn tunnel, in dense, twelve-foot high, brush and bramble chaparral. Hunter and I hacked and sawed it out when we engineered and built Serendipity Plantation.)

Two hundred yards up the trail I ran into Hunter sitting beside a large steaming pile of bear shit. He rubbed a bit between his fingers and studied it closely.

"Bear's been eating manzanita berries... before dawn. Passed here about half hour ago. Here, have a look." He handed me a sample.

"No thanks, I've seen enough."

"Look at the size of that footprint. I bet Mr. Bear weighs over 600 pounds." A bear's hind footprint is amazingly human-like, only much wider and longer—especially a big bear, a real "Bigfoot."

Hunter paused in thought. "Over 700 pounds," he said with certainty.

We followed bear tracks all the way to Serendipity Plantation. I grew worried, while Hunter got excited. I knew he was thinking about quitting work and going bear hunting. I knew I'd be ready to kill Mr. Bear

myself if he demolished our equipment again.

Once there: "God damn it! Deer ate down the Gate Guard. Why didn't that bastard bear make himself useful and eat the deer? No, asshole eats dead rats, traps and all." I was pissed. And why not, the Gate Guard was at the entrance of Serendipity Plantation; a vigorous, eight-foot high, F-5 generation Afghan-Oaxaca hybrid is now a knee-high victim of deer munch.

"Look at this! The goddamn bear ate half a can of poison bait, then walked through a Skunk-Mazari hybrid... smashed the fence down on it. Asshole!" Hunter didn't hear me. He went to investigate a suspicious, hissing spurt in the distance. I followed.

On the way I noticed the deer seemed to prefer eating Skunk No. 1 to most everything else. Only one specimen on the lower end was untouched. The deer must have spent half a morning here before cotton mouth and gulch throat set in from eating all that Skunk No. 1. It probably went to Serendipity Springs to get a drink. (We'd go deer hunting later.)

Usually deer don't eat much pot, but it was a dry year and they were hungry for something green. Only this grass looks better than it tastes. Skunk No. 1 must have Thai genes in it. Deer always go for the fleshy, sweetly fragrant Thai's.

Hunter was sitting next to a 20-foot high jet of water spouting from a puncture hole.

"More bear trouble, ate a hole in the mainline, walked over three No. 7 Spice clones and stomped the rabbit fence down on them," he said.

"I'm ready to kill and we haven't made it to the depot yet. Let's booby-trap the bastard."

"Yeah," Hunter said wistfully. "We could mount a 12 gauge, hang a hunk of raw meat in front of it tied to a wire attached to the trigger. Bear pulls the meat and..."

"Let's do it! I'll donate the gun."

Hunter smiled devilishly, then winced.



JAMES ROMBERGER

"What's wrong man?"

"We can't booby-trap that bear."

"Why not?"

"That's felony poaching."

We cleaned up the mess in lower Serendipity

Plantation. Hunter spliced couplers in the punctured mainline. I pushed the creases out of the flattened rabbit fences and reset the hoops over the plants. Then I hunted down the rat traps the bear left behind. Some were chewed up, with grizzly rat remnants smashed into them. I cleaned the traps, then baited them with peanut butter. Rats love it; can't resist it. They also love hemp fiber shredding. Rats need to chew or else their front teeth out-grow their bite, resulting in starvation. One big pack rat can strip a six-foot plant on a single fun-filled afternoon—and not

eat any of it, just drag off stems to shred, then weave the fiber into his nest.

Rabbits are another story. The little hopping humpers love tender juicy growing tips. The nervous rodent bastards won't sit still long enough to eat a lethal dose of poison. They just hop from plant to plant eating whatever grows through the hoop from ground level to a foot and a half high. Jack rabbits are the worst. They're too paranoid to sleep; eat day and night, venting perfectly round pellets in a constant trail wherever they go.

Hunter followed a trail of "smart pills" to upper Serendipity, a predatory look in his eyes. He stopped, then whispered, "Look."

I saw it. A pigmy bush bunny was trying to blend into the chaparral. He was 20 feet in front to the right.



The rabbit thought I was as nearsighted as him. I whipped my .25 from my hip pocket. One little "pop" and one down, half a million to go.

The clone mothers were in upper Serendipity. About half were new varieties from the *Seed Bank*. The rest were my own F-4 and F-5 Afghanistan (seeds imported 1971)–Oaxaca (seeds imported 1978) hybrids. I had started them under halides in January, sexed them with (natural) winter light and then taken clones. The clones went back to the halide room on an 18-hour vegetative cycle. I'd let the mother plants produce mature colas to make sure the *Seed Bank* strains were of noteworthy varietal bouquet before committing valuable plantation space to them.

In spring we'd "barerooted" the clone mother plants in order to get them out this far into the wilderness. Sixty plants in gallon pots is a load E.T. won't carry. So we lightened the load of all that unnecessary soil and compressed the mothers into two bundles of thirty each. They had fully recovered from the process and become rejuvenated.

Hunter arrived at the main depot in upper Serendipity before me. "O shit! Bear's been drinking growth hormone again. He chugged the bottle then smashed it."

I looked at the mess. "He's been gnawing at the filter housing again."

"Look at this timer. Bear tried to drag it off." Hunter crawled into the thickets to get it. "He broke the female adaptor," he said, examining the gnarled timer.

"There's only one left in the depot. We'll have to resupply. We're running low on everything," I said, scanning the supply bins.

Hunter picked up the timer and flipped open the lid to check the LCD (Liquid Crystal Diode) readout. "Hey, this timer ain't working. Schedule's been wiped clean. It's gone back to the factory setting."

"Check the batteries. There's a backup set over here."

He unscrewed the timer bottom plate. "Hell, there's

a pack of giant ants living in the battery compartment. They got larvae stacked between the batteries. They stuffed crap in the contacts. Guess they don't like electricity."

Hunter shook the ant clan out of the timer into a pile. "Bet that old bear was after these ants," he said in thoughtful whisper.

I turned my attention to the filter, twisted off the end cap and took the screen out. It was packed full of black slimy skuzz. Hunter opened the main line so we could wash out the filter screen. The water was filthy black. Then the flow stopped. We looked at each other. "Bear's in the holding pond," we said simultaneously.

I dropped the filter and took off up hill through the chaparral. Hunter grabbed the machete and followed. We were determined to catch the bear this time.

It was 2,000 feet to Serendipity Springs and we were moving fast. The brush was ripping the shirt off my back and I lost my cap, but we stopped for nothing, half crawling and stumbling forward through the mainline tunnel leading to the springs.

I leapt out at the end of the brush hole. There was the bear taking a bath in our holding pond. He was splashing water while juggling the intake filter with his feet. He had the spring feed line in his front paws, dowsing his mug with fresh clear water.

"Hey you! Motherfucker, we got you now!" I yelled. Surprise was on our side. He was scared shitless. He hoisted his muddy carcass out of the soupy hole, slipped and slid up hill away from us, toward a big mountain oak. We screamed and howled after him. Hunter swung the machete over his head like a scimitar. I had my pistol in hand.

The bear clawed his way up the knotty oak tree flinging bark in all directions. He stopped at the fork in the trunk about fifteen feet up. He looked down at us. We looked up at him.

"Shit, the SOB is huge." I said half whispering. I was sure as hell not going to shoot him with this pissant .25-caliber pocket pistol.

"Fuck," Hunter said as he dropped his arm, with machete, to his side, "Nine hundred pounds plus."

Mr. Bear was checking us out, looking down on us, sizing us up. His estimate was low.

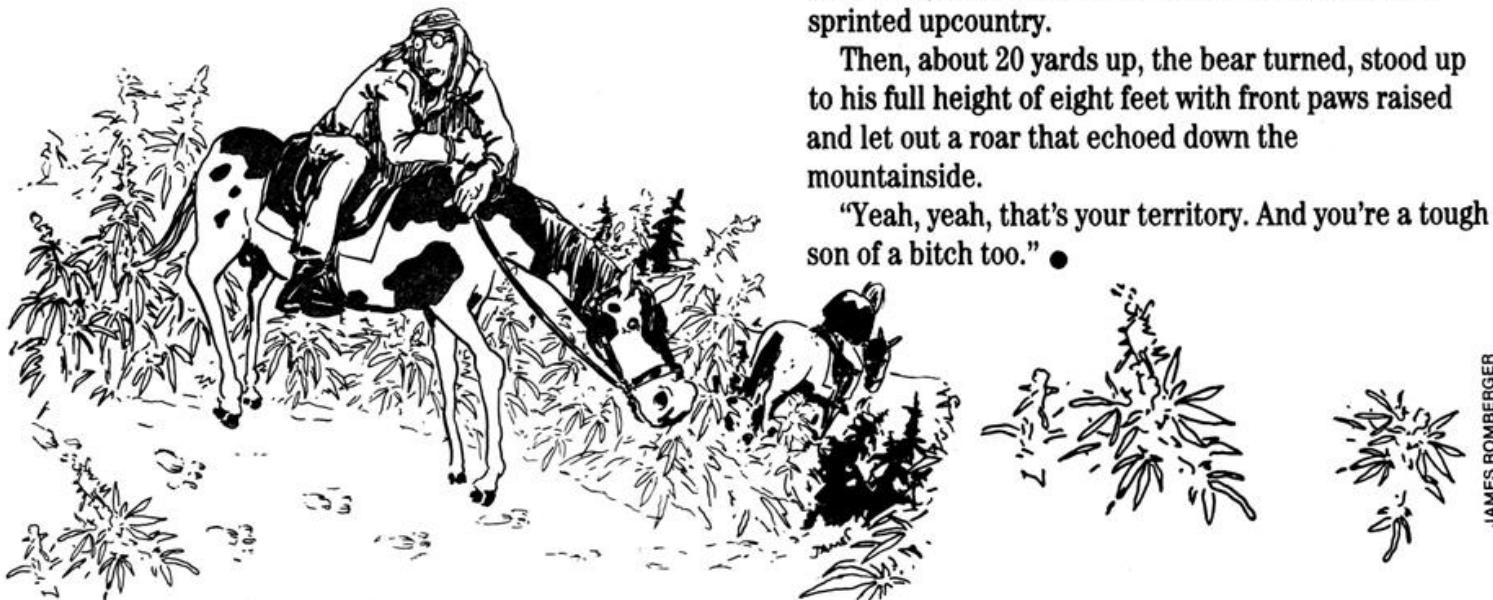
This was serious. We couldn't whip ass on a 900 pound black bear—not with the weapons we had. We couldn't back off either. He would eat us... part now, part later.

He leaned out from his lofty roost, leering at us and snarled, teeth flashing. His jaw popped, a loud, powerful, intimidating sound. If he leapt, I'd get eaten like a dumb bunny. I had five rounds left. I'd have to let him have it point blank, if it came to that.

The standoff was intense. If Hunter or I looked away he might attack. Out of the corner of my eye, I saw Hunter tighten his grip on the machete. Good, we were of one mind.

"You asshole, you keep fucking up our shit!" I said to Mr. Bear.

He popped his jaw again, louder than before. It sounded like bones breaking. There was no mistaking his meaning: fuck you!



"Listen bear, I'm serious. Leave our shit alone!"

"We've had it with you," said Hunter. With us both talking, the bear didn't look so confident.

He grunted at us. I think he was willing to compromise.

"Look bear, you have to quit trashing our equipment."

"Quit stomping our plants."

Mr. Bear didn't like us both talking at the same time. So we kept it up while slowly moving away from each other. That way he couldn't hit both of us in one leap.

"Bear," I said, "you've been screwing up our plantation since mid spring. You sloshed down six gallons of B1 and growth hormone. You ate up a dozen rat traps. You chewed up our waterline. You smashed one expensive timer and gnarled the fertilizer injector. Ate six pounds of poison bait and it hasn't killed you yet; so why don't you leave it alone?"

"Bear," Hunter said, "since you're stuck up this old tree, I think maybe I'll go get my Mauser; shoot the hassle right out of you; send you to bear heaven for all the trouble you caused us. So why don't you leave it alone."

"Get the fuck out of here!" we said. We were in a synchronous web now. The flow was with us.

"This is our territory." I whipped out my dick and pissed on the tree trunk.

"Ugh," the bear grunted. This was something he could understand. Hunter and I backed up slowly. Now he had room to leave.

"Get out of that tree asshole."

"Get the fuck out and don't come back," said Hunter. He picked up a soft rock and hurled a fastball at the bear. It exploded on a limb above him. Stone shrapnel rained down on the bear's head. Mr. Bear had had enough. He scrambled down from the tree and sprinted upcountry.

Then, about 20 yards up, the bear turned, stood up to his full height of eight feet with front paws raised and let out a roar that echoed down the mountainside.

"Yeah, yeah, that's your territory. And you're a tough son of a bitch too." •

Space Efficiency by Shady Grove



I'm an engineer who designs grow rooms for a living. My methods usually increase the output of grow rooms by 100 to 300 percent without having to change the way you raise your plants.

How do I do this? By increasing packing density. Most growers deal with only two dimensions—I deal with three.

The object is to keep the plants the same distance from the light. The room illustrated here uses dirt, but the concept works well with hydroponics as well. Although it's more effective to flower clones early to obtain smaller, more manageable plants, any size plant can be accommodated, provided your ceiling is high enough.

The most important thing to remember is that light from a HID light is emitted from the side of the tube. In the September '87 issue (page 60), Jorge Cervantes compared the effectiveness of three types of light reflectors: conical, parabolic and flat. Rather than change the shape of the reflector, I change the arrangement of the plants. Usually, this means building benches to raise plants to the light.

I usually charge 50 percent of the increase in yield for this service, but I'm offering it to HIGH TIMES readers for free. I only ask that you send a donation to NORML, Earth First, The Sierra Club, or some other environmental group.

Onward and upward into the



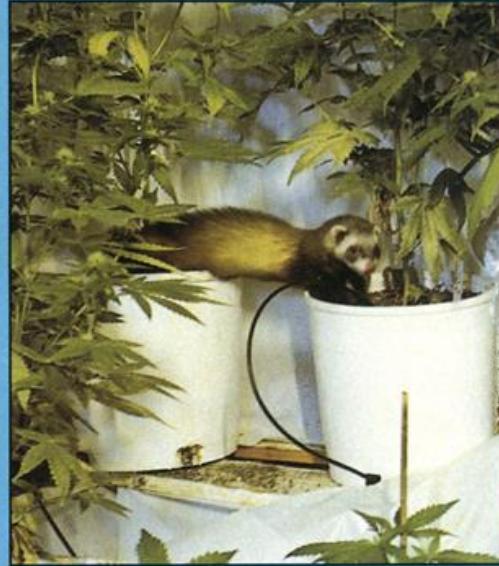
Plants are started in small pots and kept under plastic cover for a week to ten days (see inset). They are then uncovered for two days to two weeks depending on plant vigor. I usually put 18 to 24 clones in a 10" to 20" tray.

Plants are then moved to a vegetation table where they are allowed to grow six to eight inches tall. During this stage, I maintain leaf-not-touching spacing. The plants are misted and fed with Peters 27-15-12 foliar feed. When ready, they are transplanted to No. 2 or No. 3 white poly pots.

This is only one of the four flowering corridors in the garden. The other three corridors are twice as long. The younger plants are put on the bottom two shelves and fed high phosphorous fertilizer for one month. Then they are moved to the top two benches. This is to encourage even maturation. Of course, the pots are rotated daily. NOTE: During flowering hydroponic systems need to maintain some nitrogen. I use 12-30-15 first, and then switch to Alaska Bloom (0-10-10). I also add Sea Bird guano rinsed with clear water.



third dimension!



Meet Poison, a ferret brought in to control mice and rats. Part of our “integrated pest management” system, Poison cost \$40 and is relatively cheap to feed. (She eats cat food.) The day after Poison was introduced to the grow room, all evidence of rats disappeared.

ASK ED

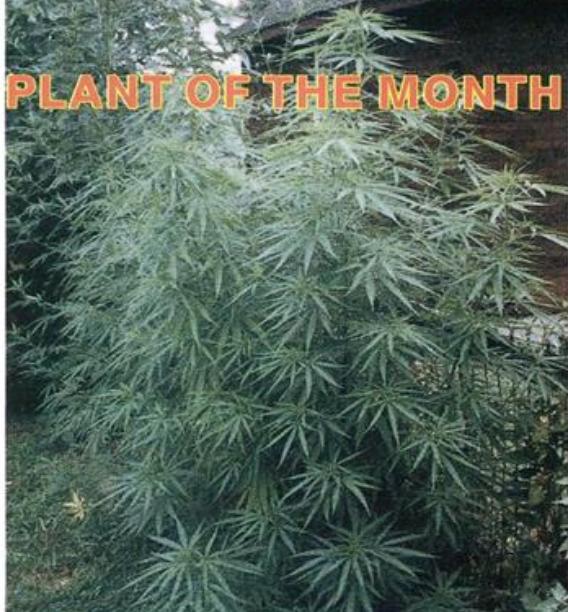
BY ED ROSENTHAL

This month's winners have been chosen with the help of Mike from the office of New Zealand NORML.

This is a picture of a plant that was harvested two months early. It is a sativa strain. It grew excellently in a record Michigan summer. Not only did the plant reach six feet tall, it was grown in a rather populated area. It grew under everybody's noses. We made a very potent dark hash and boy, did we get high!!!

—C & C
Detroit, Michigan

PLANT OF THE MONTH

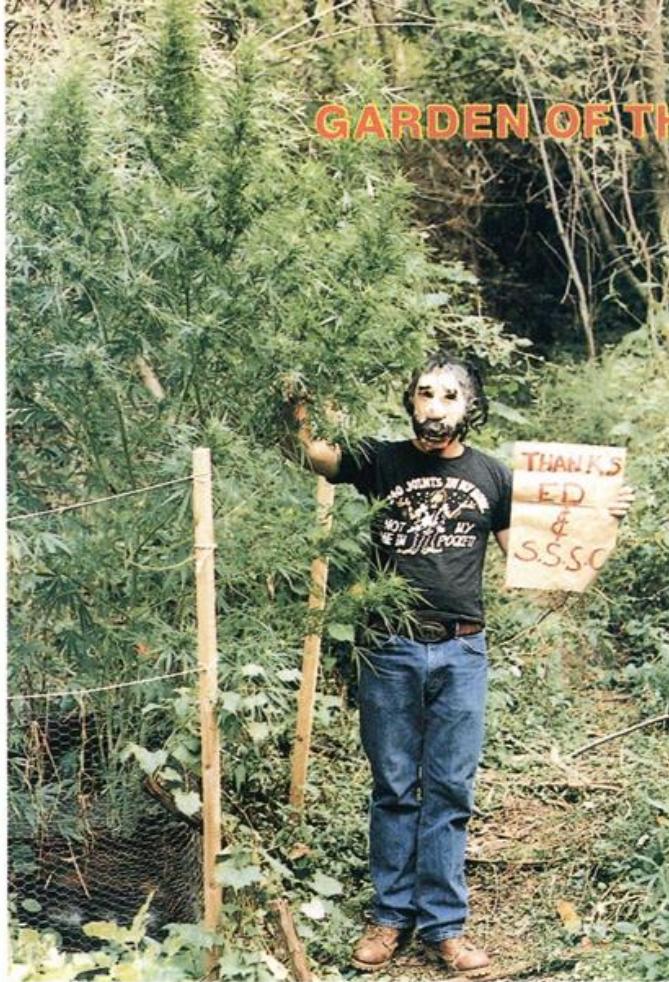


These pictures are from my first attempt at indoor growing. It's great not having to buy dope anymore, and the grow room paid for itself with the first harvest. I used a potting soil/vermiculite/perlite/chicken manure/steer manure/wood ash/blood meal mix and still needed to supplement with soluble fertilizers. Five-gallon pots don't make it for a six-foot plant in a garden mix. I used 15-gallon pots.

The big bud is 25 inches long and 2.5 ounces dry. This indica plant was only 3.5 feet tall, but yielded 6.5 ounces of prime pot.

—B.H.
Boulder Creek, California

GARDEN OF THE MONTH



Winner 2—
—Anonymous

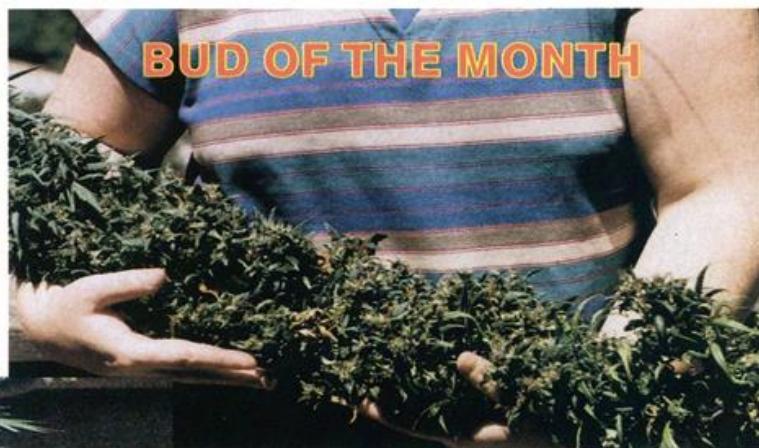
Mike could not decide between two photos for GOM, so we decided to name them co-winners:

Winner 1—These are M-27 (Beatrix Choice) germinated April 21. Grew beautifully with minimal effort and are today drooping with fragrant resin-colored tops.

Pictures were taken August 23, and the plants are about a month ahead of other plants grown from stash seed.

Anyone who has access to soil can grow their own if they follow the simple instructions and tips HIGH TIMES provides monthly.

—Mr. Greengenes
Mt. Morris, Pennsylvania



Dear Ed,

I have two questions. When growing indoors under 24-hour light, can 3-month old sativa plants be sexed by going to a 12-12 light cycle? After the plants are sexed can the garden be returned to 24-hour light so that the plants continue to grow without flowering?

In the photo enclosed, the white areas on the leaves seem to be albino. Have you seen this before? The plants are otherwise healthy. What causes this condition?

—Andrew,
Miami, Florida

Plants can be sexed at any age. If the plants are three months old, they must

continued on page 75

INSTEAD OF BUDS FOUR TIMES A YEAR,
YOU CAN HAVE THEM CONTINUOUSLY

MISTRESS OF THE PERPETUAL HARVEST

STAYING HIGH WHILE YOUR PLANTS STAY LOW

By Kyle Roq

11:30

I'm at Angel's house, lying either on the floor or on the ceiling. Her grass is as legendary as she is. She grows for the high, often as many as 15 different varieties—simultaneously—in one small closet! Much is given away; lately to AIDS patients on chemotherapy. "It makes me feel good," she says.

A bong, a pipe, a joint, and a hash-breathing Donald Duck was circulating between us. Angel watches me write.

Boris, her cloneman friend, is with us. A former CIA psychologist, and eerily serene TV-evangelist, he's made up for his ways by supplying growers with tons of sexed cuttings. One of his eyes is still spooky.

Angel, like many of Boris' clients, runs a Perpetual Harvest. Clones are put into flowering and buds are harvested at staggered times. It's a bud harvest, as opposed to a Continual Harvest, which is letting a plant vegetate 'til it drops, while clipping leaves.

My visit to her famed flowering chamber will have to wait 'til morning. The plants are in their 12-hour "night" cycle. Light at this time will retard flowering—and could ruin a sinsemilla crop, by causing a confused individual to go hermaphrodite.

"Hon, you don't have to be confused to be hermaphroditic," says Angel, "just horny."

Like most indoor pros, Perpetual Harvesters use the Sea of Green method (HIGH TIMES, 10/86 & 8/87), so all their cuttings will start flowering at the same height. Otherwise, because of the rapid



light fall-off, effectively lighting sativas and indicas in different flowering stages would be impossible. When growing in a confined area, under HID lighting, you can't have one or two plants bloom and shade everything else.

Angel, with a seemingly magic source of hybrids, turns over mother plants to Boris. In exchange, he supplies her with clones, "and maybe a bit extra to keep this girl in Froot Loops."

continued on page 77

Son of Crumb

by Joe Delicado

"That," says Jesse Crumb, pointing across the green valley and toward the purple hills, "is where the sheriff and his deputies had a face-off with the marijuana cultivators. The chopper landed there; the jeeps lined up in a row; the deputies loaded their M-16s. On that hill, hidden in the trees, were the cultivators. They had rifles too, and they fired rounds into the sky. The sheriff wouldn't dare go into those hills."

We are cruising through Potter Valley in Mendocino County, the rural farming community where Jesse Crumb has lived for 18 of his 19 years. "Along here you can smell the sinsemilla," he explains. "It's growing along that stream, in the shade of those oak trees."

Jesse Crumb has come of age in the Emerald Triangle, California's marijuana heartland. Although he was born with a natural talent for making art, he's also grown up in the looming shadow of his father, Robert Crumb, who's probably the counterculture's most famous cartoonist. Now, he's beginning to emerge as an artist in his own right, although his father's influence is evident in his work. The major difference between the work of Crumb senior and junior appears to be that, where Robert has rejected drug use and hasn't smoked pot for over a decade, his son's cartoons celebrate marijuana culture.

Jesse Crumb's latest poster, which shows a long-haired pot-grower fleeing with his crop as a sheriff pursues him, takes a humorous look at a serious matter. "It's an annual event," Jesse says. "I call it the Emerald Triangle Marathon. There's a race between the cultivators and the cops to see who can get to the marijuana first." His next big project is a book-length comic which he calls "Amazing Stories from the Emerald Triangle."

"I can't remember a time when people around here didn't grow marijuana," Jesse says. "My parents smoked it, and so did their friends. I've been smoking it since I was ten years old."

We are now sitting around the kitchen table, and Jesse's

mother, Dana, is listening to her son tell his side of the story. "My mother never pushed pot on me. I always thought it was something to do, away from adults. So I'd take my rolling papers and my stash, and go down by the river. It's peaceful—a place of spiritual power—and it has given me a feeling of inner tranquility."

Jesse Crumb was born in San Francisco in 1968. "He was conceived during the Summer of Love," Dana says. "Robert and I would put Jesse in his baby carriage along with a stack of newly-printed *Zap* comic books, and we'd deliver them to the head shops in the Haight-Ashbury. Jesse was weaned on *Zap*."

When Jesse was a year old, the Crumb family joined the hippie exodus from the city and moved 100 miles north to a small plot of land in Potter Valley. "The main house was a hippie commune," he says. "I can still remember the festive atmosphere. There was a belief, a philosophy, that we're all

"My father wanted to know what kind of women I liked. I told him I had the Playboy fantasy. He let out a big sigh of relief."

animals together on the same planet and that we've got to live and let live." In grade school, and for the first few years of high school, Jesse went through what he calls a "neat and clean phase." Then, in his senior year of high school, he stopped caring what others thought about him. He started doing exactly what he wanted, getting a mohawk haircut, and demanding that his English teacher give him space. "Potter Valley High School was dull and dreary," he says. "The teachers were prehistoric in their attitudes about art and literature, worse even than my red-neck classmates." Though he refused to play football, he studied karate, and



Illustrations by Jesse Crumb

won a green belt, along with the respect of the toughest jocks.

Jesse Crumb is energetic and optimistic, but another side of him is nostalgic and regretful. In some ways he feels that he was born too late, that he missed out on the psychedelic '60s, the days of Be-Ins, Drop-Outs, the halcyon days of the San Francisco counterculture. He would have liked to have been one of the original hippie pioneers who left the city and settled in the countryside. "If I could go back in time," he says, "I'd go back to the late '60s—to 1967, 1968, 1969."



In his imagination, Jesse does travel back in time. He has recreated some of the atmosphere of the '60s in his immediate environment. He and his girlfriend Erica, whom he met in his sophomore year of high school, live in the small cabin where his father worked on his comics when he first moved to Potter Valley. With its deliberate sense of chaos—Zig-Zag rolling papers, hash pipes, electric guitars, and day-glo posters of Steppenwolf, Hendrix, and The Beatles—the cabin feels like an island of the '60s floating against the tide of the '80s. Jesse Crumb himself, with his long, unkempt hair, baggy trousers, outrageous T-shirt, and John Lennon glasses, looks like he stepped out of the pages of one of his father's cartoons. "This cabin has incredible art energy," Jesse says, leaning against the wood-burning stove. "My father drew a lot of the Mr. Natural comics here, and at the kitchen table in my mother's house."

Dana Crumb isn't nearly as famous as her ex-husband Robert, but she has her place in hippie annals. She wrote a food column for HIGH TIMES in its early days, as well as *Eat It*, a cookbook, illustrated by Robert, that was very popular in the early seventies. Dana and Robert went their separate ways when Jesse was five. Jesse says he owes much of his unconventional style to his mother and her circle of friends. However, in recent years, especially since he turned his talent to art, Jesse and his father have built a close relationship. Robert lives in Winters, California, and Jesse makes the two-hour drive as often as he can, to learn the tricks of the trade from a master cartoonist. "When I first went to visit the old man, there were two things he wanted to know," Jesse says. "He asked me what it was like to grow up reading *Zap*. I told him it was fantastic, that I acquired my sense of humor from his cartoons. The other thing he wanted to know was what kind of women I liked. I told him I had the Playboy fantasy. He let out a big sigh of relief and said, 'You're a lot healthier than I was at your age.'"

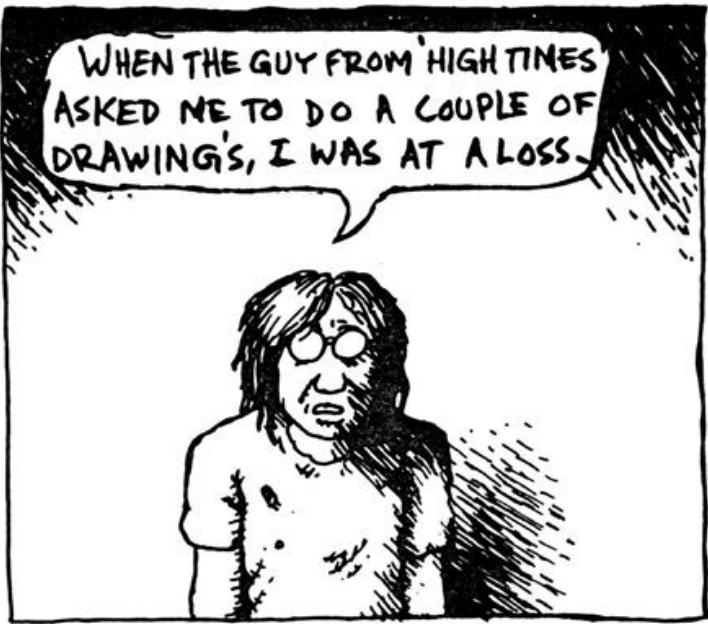
Jesse feels he has to follow in his father's footsteps and become a full-fledged cartoonist. Robert has been giving art lessons to his eager son, showing him how to draw an ear, a face, and how to depict a human figure in action—with speed and with accuracy. But perhaps what Jesse has learned most from "the old man," as he refers to his father, is to observe the world around him.

"Everywhere the old man goes, he carries a little black book," Jesse says. "He's always making sketches of the things and the people he sees. I've been doing the same thing. I go into Ukiah, sit on the steps of the courthouse,



WHO CARES

© 1987 J. CRUMB



and watch the world go by. I stare and I stare until the images are burned into my brain, and then I make my sketches."

"He's easy to reach," R. Crumb says of his son. "I like his work, especially the poster he calls the Emerald Triangle Marathon. He's living in the midst of marijuana country, so it's natural that his art would be about the drug world."

Jesse's pen and ink sketches also depict Mendocino County's red-neck population—the patriotic citizens who regard marijuana as a threat to American values. "They take their anti-drug crusade so seriously that they're comic creatures," Jesse says. "They are caricatures of themselves."

The drug scene offers a bumper crop of strange characters. There are the sinsemillionaires—the pot growers who dream of making millions—and the cultivators who think its so cool to grow they tell everyone and end up

losing their entire crop to thieves or the sheriff. The speed freaks and the coke dealers contrast sharply with the beer-bellied deputies and the young, gung-ho CAMP officers with their crew-cuts and machine guns.

Though he didn't like high school, Jesse is planning to go to college and study art. Still, he doesn't want to settle down and get a respectable job or join the ranks of middle class America. He wants to "light out for the territory," taking with him his pens, his sketchbooks, and a handful of seeds. He's nearly everything Nancy Reagan hates and fears: a genuine, footloose, pot-smoking teenager who would rather get high than go to work, and who believes that making love is always better than making war.

"It's getting too crowded around here," Jesse says, as he gazes at the mountains. "I'd like to go deep into the woods, build a cabin all my own, maybe grow a crop, and just hang out by the river." ●

PRODUCTS



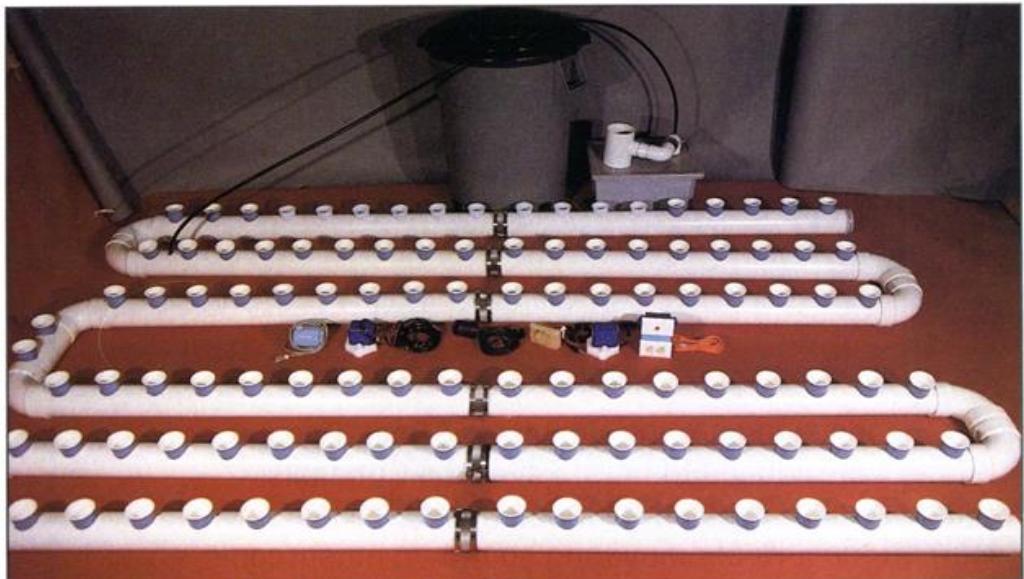
EL KABONG

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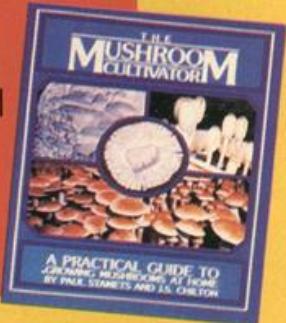
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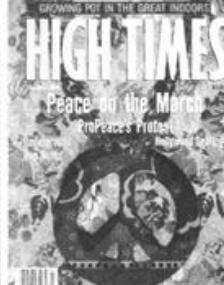
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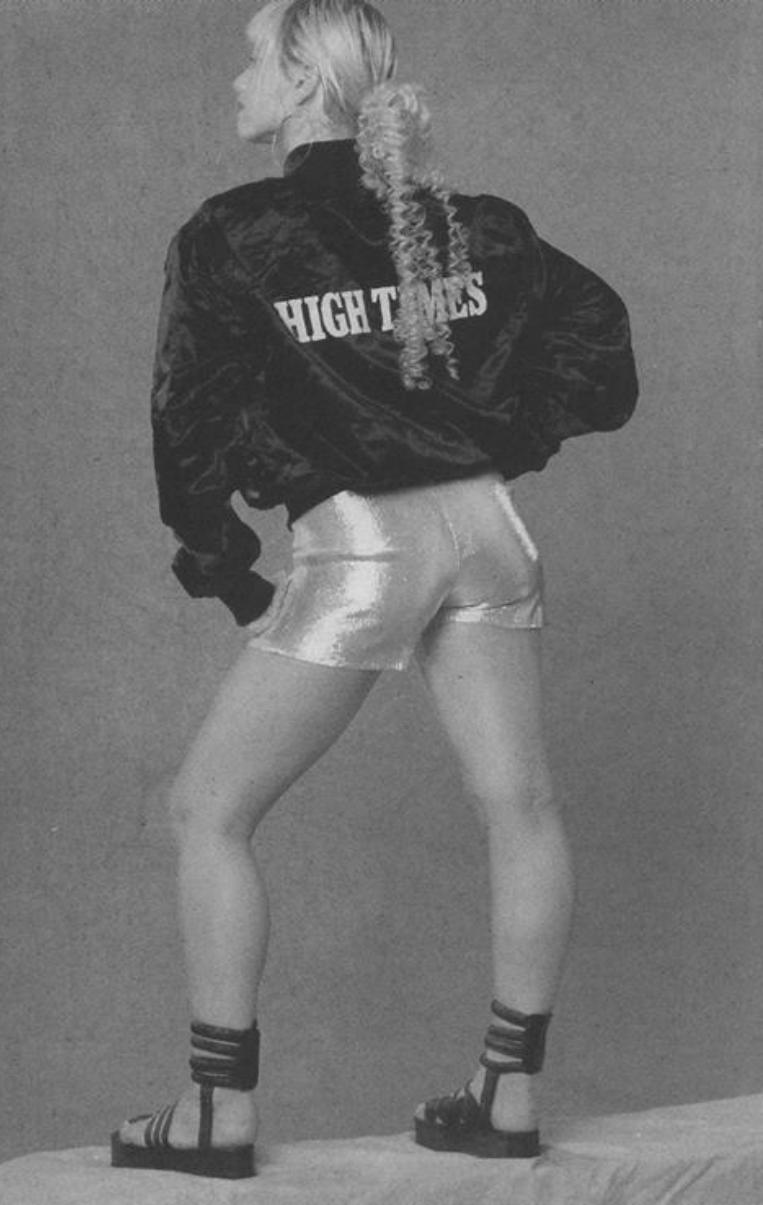
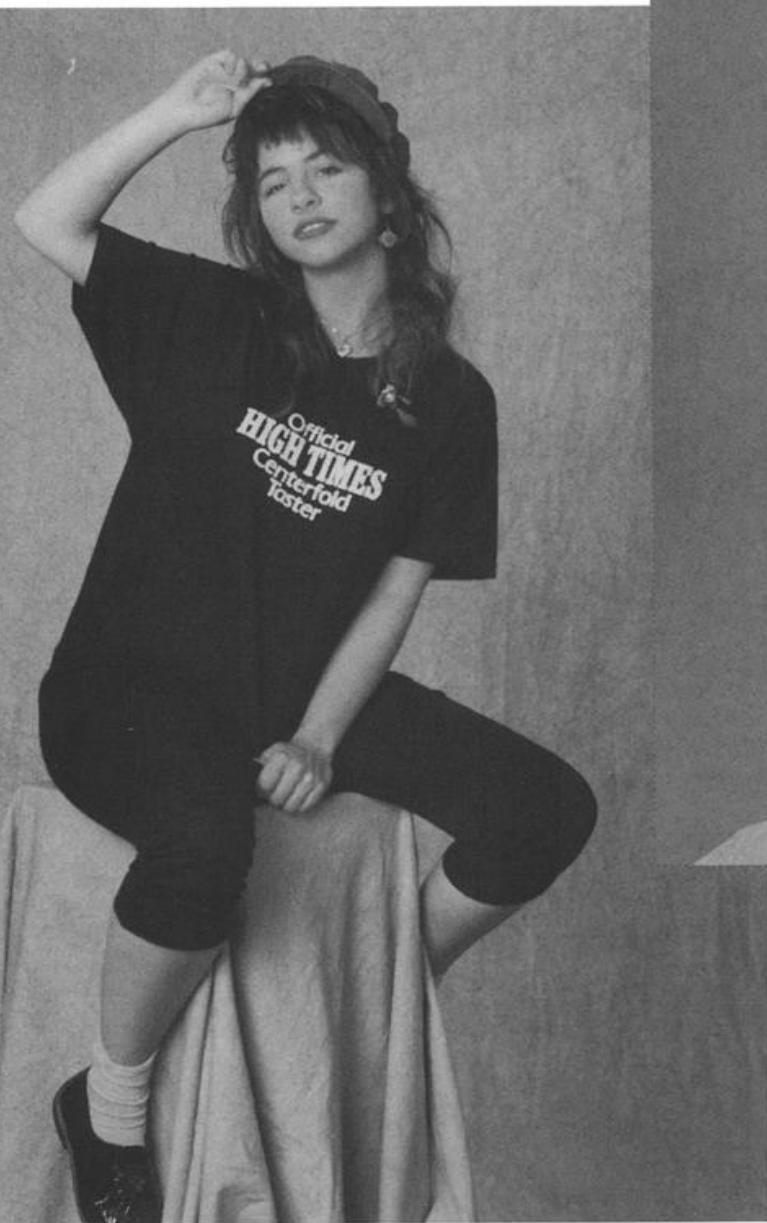
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LETTERS

continued from page 14

enforcement agencies to seek out wild pot fields. How stoned do you think we are!! What we have in mind is something considerably less specific, a map showing wild pot fields in the most general sense of geography.

WHAT HAPPENED, OLLIE?

The first thing I did after picking up your November issue was to flip to the "Top 100." After seeing what was number 1 and number 3, I thought I'd picked up a copy of the *National Review* by mistake. What happened? How can this be? Are the young Republicans of America stuffing the ballot box? It's frightening to think that some HIGH TIMES readers actually support such idiots.

—A Concerned American
Stamford, Connecticut

P.S. The rest of the November issue was perfect.

Needless to say, we were just as shocked as you were. Voting is a privilege few of our readers take seriously enough. Consequently, fanatics have been able to place votes high on the list. If more readers voted for items already listed (instead of throwing away votes by writing in for their pet goldfish, etc.), then Oliver North never would have made number 1.

I can't believe anyone supports a cold-blooded war criminal like Oliver North. I think an awful lot of fucking pigs must read your magazine. How else could that scumbag get #1 in the "Top 100"? I guess they read the mag to keep up on the competition, as it were, but cops are also the type who make noise by WRITING LETTERS. They write HIGH TIMES for fun, but when they're serious, they write Congress for more money to fight ganja. We gotta fight fire with fire. Start writing letters to everyone: Congress, state legislatures, judges. Write to legalize ganja.

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Your letter brings up an important point. Do law enforcement officials read our magazine? And do they send us letters? You bet they do. Check out this "Top 100" vote:

- #1 BUSTING DOPERS
- #2 TAKING DOPERS' MONEY & PROPERTY
- #3 WAVIN' BYE-BYE AS THEY GO TO PRISON
VOTE FOR ANYTHING! CHOICES NOT RESTRICTED TO LIST.

continued over



Flickr Ford

A S K E D

continued from page 64

be pretty big, a minimum of 4 feet. Why would you want to return them to vegetative growth? Instead, let them remain flowering.

If the plants were to be sexed and returned then back to vegetative growth, they would lose at least a month of growth making the transitions. An easier way to sex is to take cuttings (clones) of each plant, label them and then put the cuttings into flowering. Cuttings and mother plant will have the same sex.

The plant seems to be suffering from a magnesium (Mg) deficiency as evidenced by the white areas at the tips of the leaves, the general paleness of the tissue between the veins and the necrosis and upward curl of the leaf at the tip. To cure the deficiency, mix a solution of 1 teaspoon Epsom Salts ($MgSO_4$) per quart of water and water the plants. This solution can be used as a foliar spray for faster results. Epsom Salts are available at all drugstores.

Many hydroponic fertilizers do not supply Mg or calcium so they must be added to the nutrient mix.

Dear Ed,

Is the rock-wool the grow companies are selling the same as rockwool used for insulation?

—G.B.,

Lost in Oklahoma

Norman, Oklahoma

Some of the rockwool used for insulation is treated with chemicals to retard fires. The density is sometimes different too. But it's basically the same product.

Before investing in insulation rockwool, try growing a plant in the product. If the plant thrives, the material is okay to use.

Dear Ed,

I have found a way to enjoy leaf.

I highly recommend an Espresso maker for anyone seeking a powerful tea. A spice grinder or coffeebean grinder powders dry herb which should then be tightly(!!!) packed. Brew on high heat. Enjoy! Leaf is a wonderful thing.

—Rose M.

Michigan

Thanks for your tip, Rose. The steam in the coffeemaker acts as a steam distiller, forcing the oils from the vegetative matter.

Although the THC is not soluble in the water, it does mix with the extremely hot liquid. Adding an emulsifier such as liquid lecithin to the water before brewing might increase the efficiency of the extraction process.

continued on page 81

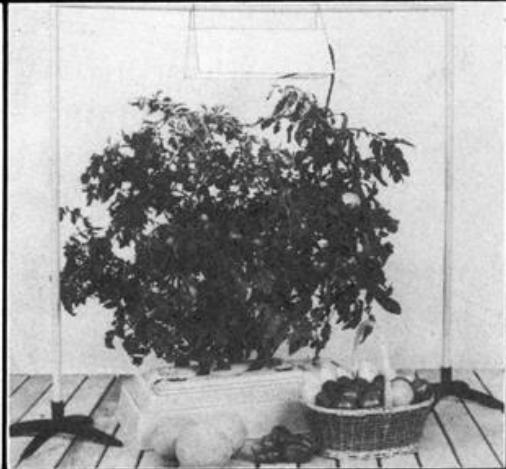
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FLICK FORD

MISTRESS OF THE PERPETUAL HARVEST

continued from page 65

Part of Angel's reason for Perpetual Harvest is her fascination with different varieties, many sativa dominant, which usually can't be bought at any price. The plants that growers save for themselves.

"No fun busting your boobs trying to get everything to finish up at the same time. It just ain't casual. 'Sides, what if some Martian indica comes along? Put it on hold for three months?! Boy, this girl saves the best for first!"

Boris' spooky eye finds out about his smile. It is not pleased. "Skunk #1 is a big seller," he says, as his eye and mouth fight it out. Watching him talk is like watching a badly dubbed foreign film. "If you think the smell is strong when you smoke it, try standing a block away from a room full of it flowering..."

"Ionizer meltdown!" jives Angel.

"...and when you start cutting and manicuring..." Boris continues. "One first time grower set fire to a pile of tires outside his place, just to mask the smell. Didn't work out too well." He passes me the hash-breathing Duck.

"That didn't mask the smell?!" I ask, trying to find a hole in Donald Duck to put my mouth to.

"Yeah, it masked it alright. But his garage burned down before the fire department could get there!"

Less odor is a benefit of Perpetual Harvest; you're only budding and manicuring part of a crop. Higher yield is another advantage. With many varieties, after harvesting the main bud, if you have the extra space, some of those little 3/4-inch buds can get to

be about two to four inches. Adds up.

Angel is a fanatic about air quality. "Some buds might run for a month or two. You don't go choppin' down a four ounce plant 'cuz two ounces of it was done! Shit, chile, would you eat my chicken if I cooked like that?! 'Sides, with my electric costs... oowee that's wasteful. I want all my stuff to be top quality—just like me," she says, patting her firm hips, "not some fucking average."

I sorta eased into Perpetual Harvest by never cutting a single bud before its time. I have different varieties growing. And I always have a flowering plant to talk to when I'm stoned."

I pass Donald Hashbreathing Duck to Boris. He sticks his finger in the Duck's eye and seems to give it mouth-to-beak resuscitation.

"It goes with my lifestyle," continues Angel, rolling another joint. "You can't be perpetually stoned on the same variety. You gotta switch. Ya know what I'm saying? Anybody want some music on?"

"It is on," says Boris.

"Oh yeah," says Angel.

I pick up The Duck again. If there was a carburetor hole in his eye, it's healed. I can't find the hole in his beak either. As a HIGH TIMES dope writer, it would be embarrassing if I couldn't work a pipe. Maybe it would get back to my editors. I see the headlines: "HIGH TIMES Dope Writer Can't Figure Out Fuckin' Pipe!" So I pretend to take a draw from it.

Boris' spooky eye watches me. "That HIGH TIMES guy is kissing your duck phone," says the psychologist, as he takes another draw from Donald.

continued on page 80

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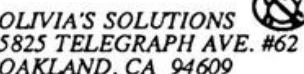
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PERPETUAL HARVEST

continued from page 77

2:30

Angel has disappeared. The walls have moved back far enough to allow Boris to leave.

"You want to maximize every plant's potential, with minimum waste," he states, totally unaware of the trouble his arms are having trying to find the sleeves to his jacket. "For example, if a clone gets too tall, I slice off its top, so it's 'bout three inches less than starting height. I hack up the top for more clones. I give the bottom about two weeks to recover by developing four new growing tips. Can get more for that unit."

"Sure smoked some great units tonight," I say.

His arms furiously flay the air, trying to get his attention, as he finishes, "If you're keeping the light low, bend the tall stems horizontally. Those mini-buds become major budding sites."

He throws his jacket over his shoulder and puts on his sunglasses. "Full moon?" I asked.

"Kamikaze fireflies," he replied. "They only attack those who see them, huh?"

He looks at me and smiles. Strangely.

3:30

Jim Morrison is doing "The End". Angel is still vanished. I'm looking forward to the light clicking on, revealing her flowering chamber, as I watch my pen write the following info:

Equally important to starting cuttings at the same height, is keeping them from shooting up. Super Sativa Seed Club research has found high humidity, especially when combined with high-grow room temperatures, a culprit in taller plants. The reason is simple: Plants absorb water through their roots and transpire (i.e., plant-sweat) through their leaves. Water keeps plants rigid. When a plant can't transpire freely, because the hot, muggy air can't hold more humidity, the water stays in the

plant's cells, pushing against the walls, elongating the cells still further, making the plant taller.

Angel wanders in from somewhere and slips on headphones. She is naked, except for a box of Froot Loops tied around her neck. She offers me six.

My pen doesn't notice. We both watch it continue:

Since resin is a product of plant material, you don't get any more harvest from a larger, water-logged plant—as no additional plant matter is produced. You just have a bloated plant taking up more space.

"No shit?!" says Angel, "I gotta borrow that pen sometime."

"Can't," I say, "My pen never leaves my side."

The pen concludes:

Good ventilation in the grow-room, aside from eliminating other problems, is essential to keep the temperature, humidity, and plants low.

The pen stops. We look at each other.

6:30

The brisk morning air blows through her cluttered house, as we sit, waiting for the first crack of light to shine behind the closet door. I notice the label on Angel's ballast. It's a 400-watt metal halide.

"How come you're not using a high pressure sodium to flower?"

Angel looks down and notices my pen is out. There's no stopping her now. "First, whitey, you know just about all growing methods work. Shit, I used to grow the stuff in this dead-end alley back in Detroit. But when Angel talks about what 'works,' Angel means what works best for Angel."

"High pressure sodiums, combined with metal halides, are great for larger buds. A lotta growers use one sodium to every two halide..."

"The S.S.S.C. uses one for every three."

"Don't interrupt this girl when she's on a roll, ya hear? Anyway, my closet size and ventilation is just enough to run one 400-watt light. Sodiums are low in the blue-light area. When I ran only a sodium, the

continued on page 83

A S K E D

continued from page 75



CAPT. WHIZZO

Dear Ed,

Growing light tip for your garden:

Cover "dark" soil with white paper 3" x 5" cards, or cut a hole in the middle of a round piece of white cardboard.

Light is absorbed by dark objects such as the soil. The white surface of the paper will reflect the precious light upwards towards the plant and not into the soil.

—Doc,
Cots, Ohio

Thanks for your tip, Doc. Other material which can be used for reflective surfaces are aluminum foil and mylar.

Dear Ed,

I am planning my outdoor garden this summer which will consist of a few plants up in the hills behind my house. I've already figured out how I'm going to get water to the plants. My problem is that I'm leaving for five weeks in early summer and I was wondering how I could supply enough water to my plants during that time. It is usually dry here in early summer.

—Sylvester Spittlebug,
U.S.A.

Build a catchment and reservoir now. The spring rains should fill it up. When you are away during the summer, run a drip to the plants. Portable water tanks made of flexible plastic can be used to hold the water. With some work, a hole can be dug to conceal them.

Battery-operated water timers are inexpensive and can be used to open and shut a valve to control water flow. Some timers open the valve for a set period of time. Others measure the water flow.

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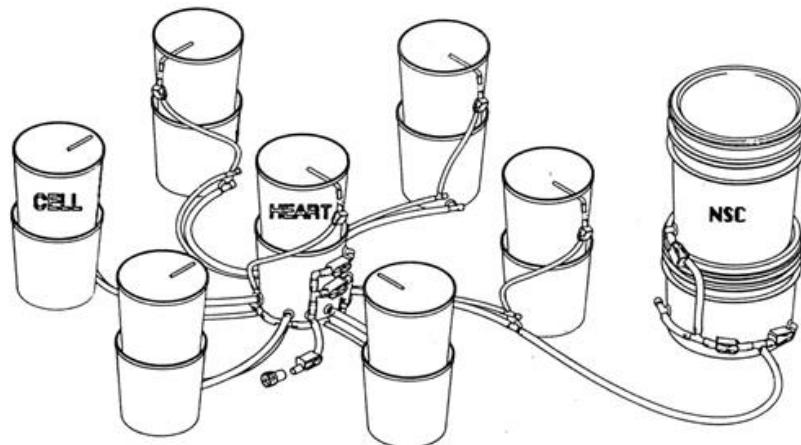
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A S K E D

continued from previous page

Dear Ed,

I need help. My problem is heat. My lights put out too much heat. My room is completely enclosed and reaches 140 degrees on hot days. What can I do?

—Hot House

Bartow, Florida

There are several things that can be done to lower the room temperature. Since it does not seem that you have access to an outside vent, you might try a water cooler, which cools the air by evaporating water. This device, available at houseware stores, needs no outside venting. A fine-spray cool-water mister can also be used to lower temperatures. Ultrasonic misters produce minuscule water particles which float in the air. As the particles turn to gas from vapor they absorb degrees of heat, which it requires to go to the higher energy level.

An air conditioner might be useful in lowering air temperatures. Most models require an external vent, however.

Dear Ed,

I've read a lot about the 12 on 12 off photo-period to induce flowering. Knowing this, I find it difficult to understand why the plants at my in-laws flower beautifully with the moonlight, starlight, and even a streetlight to interfere with the darkness. Why is this?

—The Flamingo,

Las Vegas, Nevada

As part of their evolutionary path, plants had to tell the difference between moonlight and sunlight. If moonlight were to influence their flowering cycle, the plants would have a hard time reproducing seed and survival of the species would be in doubt.

In order to prevent this from happening, plants developed a sensitivity which requires an intensity of light several times greater than moonlight in order to influence flowering. Obviously, the moon, stars, and street-light together do not reach the minimum threshold of brightness.

● I welcome comments, tips and questions regarding marijuana and marijuana cultivation. Send all letters to Ask Ed, HIGH TIMES, 211 E. 43rd St., New York, NY 10017. Also send entries for the Bud, Plant, and Garden of the Month Contests. All correspondents whose letters or photos are used will receive a free copy of my book, *Marijuana Growers Handbook, Indoor/Greenhouse Edition*.

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PERPETUAL HARVEST

continued from page 80

top buds mighta been bigger, but the plants stretched about four times, totally shading the shorter ones I'd just put in. One-foot clones became four feet. Raise the light for the high ones, ya hear the low ones cryin'. If that ain't enough, I had bottom buds of the same plant finishing up a fuckin' month after the top buds, 'cause of the stretchin'. That's a lota wasted ETS."

"ETS?" I cautiously ask.

"Electricity, Time, and Space. Don' they teach ya' nuttin' in school? With a halide, my 12-inch cuttings are done at 18 inches.

"Ya know, I switched from a sodium to a halide while a Skunk-Mexican hybrid was finishing up. Buds that finished with only two days of halide had these gobs of resin that the ones flowered solely under sodium never developed."

"Okay," I say, taking it down, "sodiums are great for flowering when combined with halides—but for a single light chamber, running a Perpetual Harvest, it's halide all the way."

"Jingle Bells, Jingle Bells," she finishes.

The ballast whirls on. Angel swings open the door.

There are a few things on this planet I never get callous to. A beautiful sunset is one of them. Making love on a great drug is another. Seeing a robust female marijuana plant in full bloom is another high.

Angel moves one of the females up to the front of her buddy. Many of the larger fan leaves seem a dayglow yellow, glistening under candy specks of resin. The buds are a blend of brilliant white and red. Some of the bracts have gone purple. Lime-green leaves are set against the deep, rich green of the rest of the plant. The seed bracts, empty, are bulging, looking about to burst. And cascading down, over all of this, is a waterfall of thick resin, its turbulence looking as if it was frozen by a camera for one perfect second.

The plant stands there, posing, as if she knows, for this moment of eternity, there is nothing more beautiful than her in existence.

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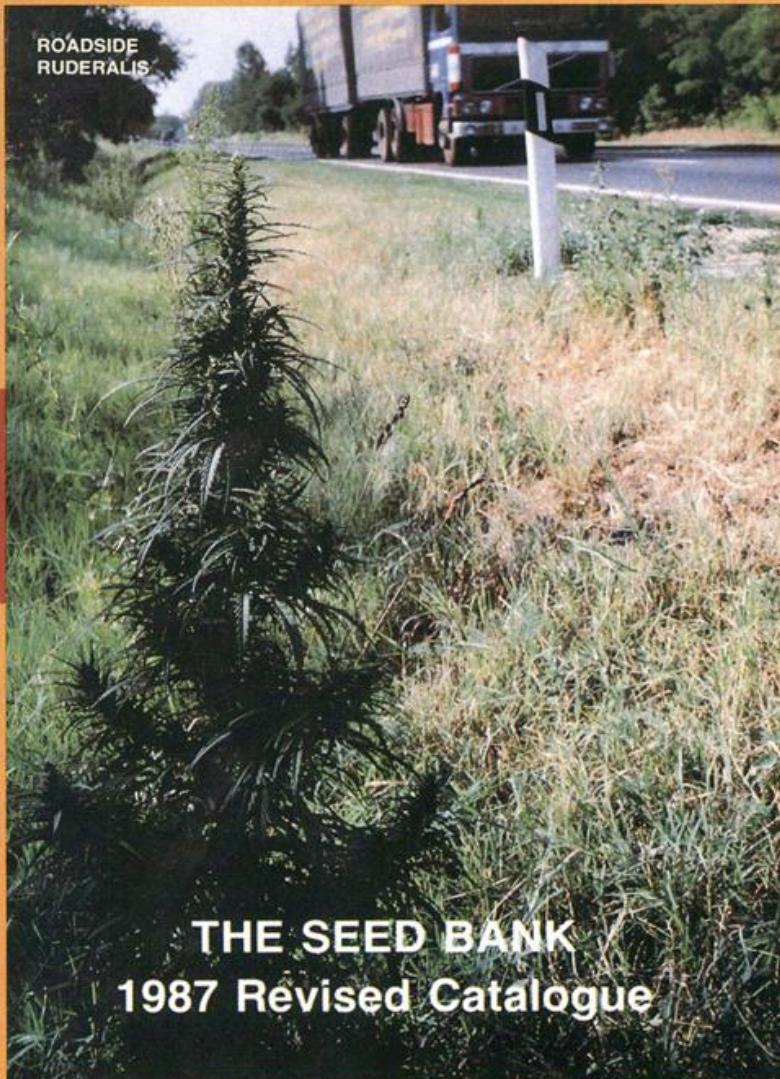
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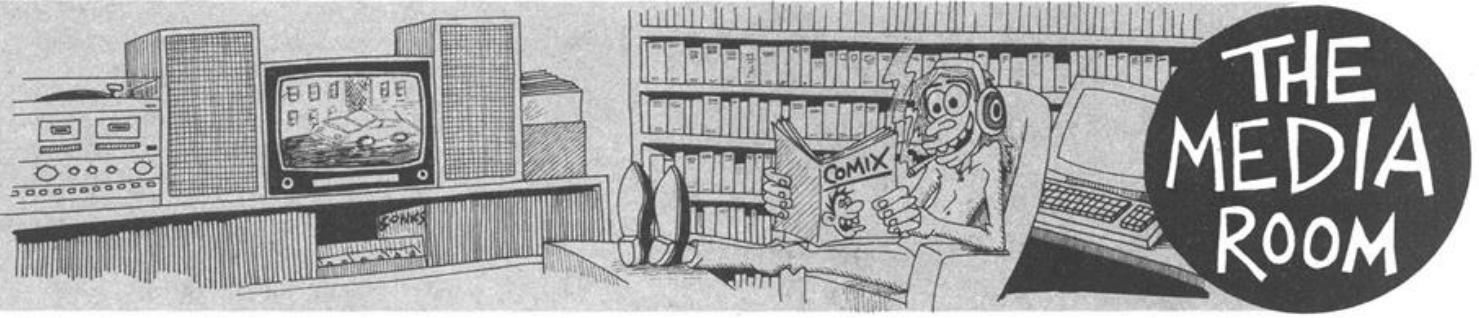
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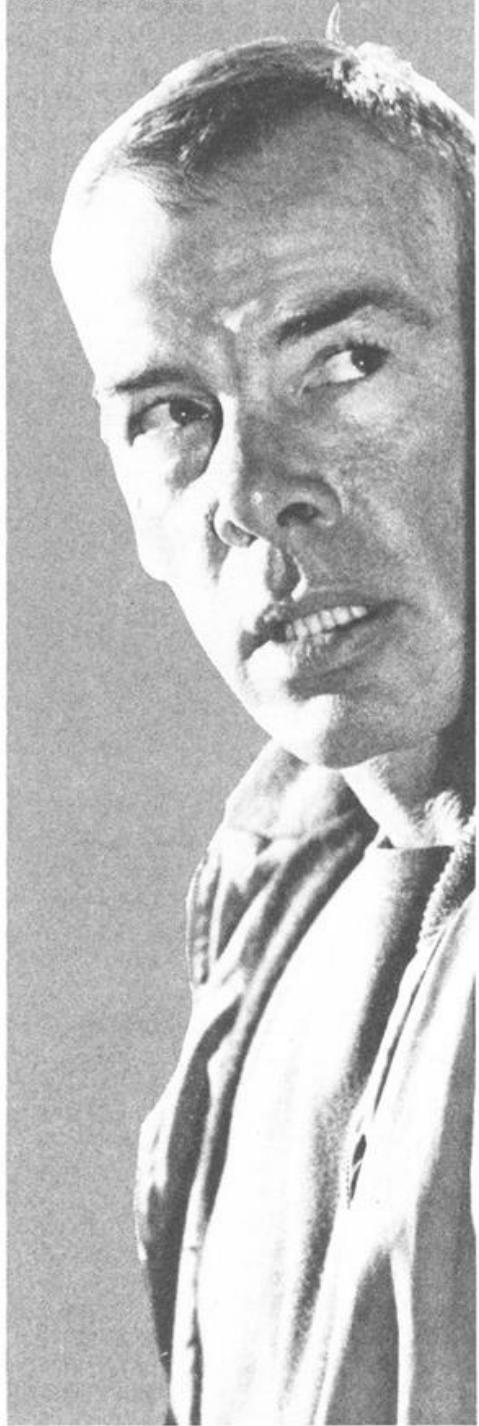
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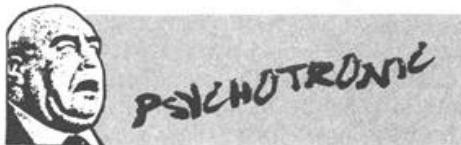
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Late, great, movie tough-guy Lee Marvin kicks some face in The Dirty Dozen.



by Michael J. Weldon

Six-foot-three Lee Marvin, Hollywood's greatest post-war movie tough guy, died last year at 63 from a heart attack. After being expelled from several boarding schools he joined the Marines at 17 and was a scout sniper in the Pacific. He was buried at Arlington with full military honors, but where are all the Marvin weeks on TV? Where are the specially-priced boxed sets of Marvin videos? And why hasn't somebody published *The Films Of Lee Marvin* book??!

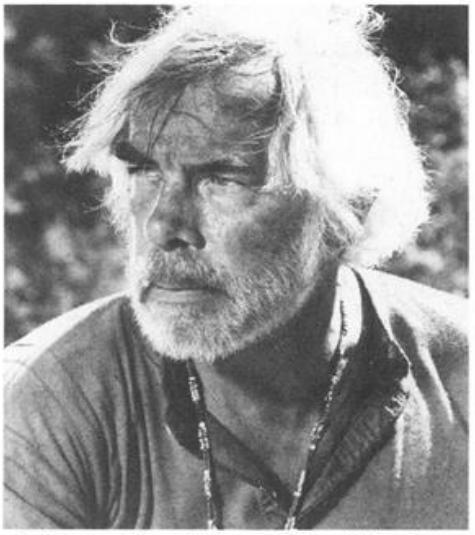
His film career can easily be divided into two parts. From '51 to '58 he was a character actor in 30 features and played over 200 TV roles. From '61 to '86 he was in 30 more as a star.

Pre-star Lee was usually a stupid brute trying to kill Randolph Scott, Audie Murphy, or some other stone-faced cowboy. He was in three 3-D movies, including the hard to believe *Gorilla at Large*. Fifties highlights were

Fritz Lang's *The Big Heat*, where he shocked audiences by throwing boiling coffee in Gloria Grahame's face and putting out a cigarette on Carolyn Jones, *Bad Day At Black Rock*, as a sadistic cowboy taunting one-armed Spencer Tracy, and *Shack Out On 101*, as a short-order cook/Commie spy named Slob (!). He also was the screen's first filthy, badass biker in *The Wild One*. Brando's character was lost, but Marvin's was a subhuman overaged punk. And don't forget *Attack!*, Robert Aldrich's twisted war movie.

Some might try and say that his three early '60s movies opposite box office hero John Wayne (including John Ford's great *The Man Who Shot Liberty Valance*) changed Marvin's career around, but actually it was the gritty, black and white TV series *M Squad* that made Marvin a household name. *M Squad* ties with *The Untouchables* as television's greatest and most brutal cop show. Marvin was Chicago Lt. Frank Ballinger, narrator and star. Count Basie provided the cool theme.

After playing *Liberty Valance* he starred in Don Siegel's version of *The* *continued over*



In Paint Your Wagon, Lee Marvin proved that as a singer, he was a great movie villain.

Killers. He and Clu Gulager as hitmen are obsessed with finding out why race car driver John Cassavetes accepted his death without resistance. Who could have ruined his will so completely? They discover it was businessman/gangster Ronald Reagan!

The next year Marvin, a brawler and drunk in real life, received an Oscar by stealing *Cat Ballou* from Jane Fonda, playing out-of-it gunfighter Kid Shelleen, and Silvernose, the hired killer. After that he was in one of the best modern westerns this side of *The Wild Bunch*, *The Professionals*, then Robert Aldrich's classic all-star war movie, *The Dirty Dozen*, John Boorman's tough revenge tale, *Point Blank*, and, for the first and only time, sang in *Paint Your Wagon*, the biggest flop of his career (opposite Clint Eastwood).

Both his '70s highlights, *Prime Cut* and *Emperor Of The North Pole*, were violent (and butchered on television). Marvin's last great role was in Sam Fuller's underrated, autobiographical WWII epic, *The Big Red One* in 1980. After that, Marvin must have been mostly interested in paying off the \$104,000 in palimony payments he owed to ex-lover Michelle Triola after a famous court case, because he ended up in bad or barely released movies, a lame *Dirty Dozen* TV movie, and, finally, two features for the most useless film company of the '80s, Cannon.

When I first saw Marvin in a movie, I thought he looked sort of like a live, nightmare version of Walt Disney's Goofy. The last time I saw his great, craggy, weathered face was on *Late Night*, where host David Letterman was actually both respectful and at a loss for words.

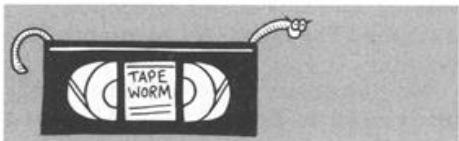
Anybody know where I can find a copy of Marvin's "Wanderin' Star" 45? ●



THE TAPE WORM

by Jim Poling

The White of the Eye should prove that the casting of Cathy Moriarity as Robert De Niro's husky, blonde punching-bag of a wife in *Raging Bull* was no fluke—her performance in this unclassifiable thriller about a serial killer is the year's best and her presence is positively ethereal. It's been playing in Europe since early last year, and the enterprising Cannon Films finally picked it up for the U.S. It was worth the wait. David Keith co-stars and directs. James Woods is a West Hollywood dick on the trail of another serial killer in the more conventional *Blood on the Moon*, which may be retitled *Cop* by the time this appears. Voodoo rears its head when *Mona Lisa's* Cathy Tyson trips over some sacrificial murders in the Haiti of "Papa Doc" Duvalier in *The Serpent and the Rainbow*, directed by Elm Streeter Wes Craven. Annabel Jankel and Rocky Morton—directors of the original Brit-TV *Max Headroom*—with their smoky underground atmospherics don't seem all that unlikely a pair to direct *D.O.A.*, the remake of Rudolph Maté's 1949 noir cult film (remade once before, actually, as *Color Me Dead* in 1969). Dennis Quaid takes over the Edmond O'Brien role of a dying man determined to find out who fed him a slow-acting poison; it's made all the more promising by the addition of scripter Charles Edward Pogue, whose last retrofitting screenplay, *The Fly*, improved on the original. By the way, *Fly* star Jeff Goldblum can be seen with Cyndi Lauper in *Vibes*, while his *Fly* gal Geena Davis stars with Catherine O'Hara in the comedy *Beetle Juice*.



THE SECRET CINEMA

(Rhino)

A package of two shorts by Paul Bartel, the quality of which may come as a surprise for those familiar with the director's leanings toward crass little comedies for dirty-minded adolescents

(*Eating Raoul*, *Private Parts*). As a lead-in for the title feature, Bartel explains patiently and modestly that its shortcomings are a result of his ignorance at the time of how to make movies (and he gives no excuse as to why it's still true twenty years later). So what if it was written over a weekend and shot sporadically due to the availability of friends and equipment? Bartel should, rather than condescend to it, cherish *The Secret Cinema* as his best—a snappy, simple and economical satire on urban paranoia and movies. An unfortunate woman rightly suspects that her miserable life is being secretly filmed and unspooled nightly as a serial to a callous and hip crowd at a revival theater's midnight show. All the possibilities, funny and pathetic, are realized in a smart 29 minutes. Also included is *Naughty Nurse*, a film that exploits the characteristic fetishist kinks that leer toward Bartel's negligible future.



Paul Bartel might not be a great cinematic genius (like Michael Cimino), but at least he's no cinematic genius (like Michael Cimino)!

DONOVAN'S BRAIN

(MGM/UA)

Might be described as the best Nancy Davis (Reagan) movie ever made, but it isn't—give me the weirder *The Next Voice You Hear* (which isn't available on tape). This movie about a possessive, disembodied brain in a jar is less than its reputation insists it is. It's B-movie material ruined by A handling, and in the center of it all, Miss Davis looks baffled, scientists scratch their chins and slam doors behind them saying things like, "Call me when that brain quiets down."



That's Paul Bartel on the right. On the left is an unidentified comedian doing a very accurate Rex Reed imitation.

STRANGER FROM VENUS

(*Nostalgia Merchant*)

We can tell he's a stranger because when he walks into a room everyone stares at him like they do in bad B Westerns. He says things like "I have not name" and "I come from a place you people call Venus", although no one asked him. The Earthlings, when they aren't showing surprise by spitting into their coffee cups, respond with "duhs". They do get suspicious when he admits, "I don't pay income tax"—a line that could have been a howler if this movie wasn't making everyone so sleepy. Helmut Dantine, a German with a noticeably thick accent, plays the alien in much the same manner he played Nazis in movies like *Casablanca* and *Mrs. Miniver*. Much too short an actor to be such a threat to humankind, he's forever stomping his feet to get attention and staring up into chins announcing, "Zee Erss eez doomed!" As a menace, it's clear after 15 minutes what his plans are on Earth: he's come to bore us to death. I kept waiting for someone to take this annoying alien aside and politely suggest he either go home or shut up. This, by the way, is being heralded by sci-fi goons as a major rediscovery, since it's been kept from American release for almost 35 wonderful years. Made in Britain in 1954, its delay was probably not for reasons of ineptitude, but rather to avoid a lawsuit since it's

an uncredited remake of *The Day the Earth Stood Still* that goes so far as to recast Patricia Neal in the same role.

DR. X (MGM/UA)

Definitely worth a look for fans of vintage horror, especially since this release (along with the very good *The Mystery of the Wax Museum* also from MGM/UA) has been restored to its original two-strip Technicolor form, which hasn't been available since its 1931 first-run play dates. Ghoulish for its time, even today the melange of cannibalism, necrophilia, dismemberment, scalpel murders, and suggestions of rape can raise a hackle.

GOD TOLD ME TO (Charter)

After a sniper picks off a few Bloomingdale's shoppers in midtown Manhattan, he explains to Catholic cop Tony LoBianco, "God told me to", and leaps to his death. This is Larry Cohen's craziest and most humorless movie, and while the initial premise is interesting, Cohen keeps piling message on metaphor, throwing everything into this unholy pot and shaking it: androgyny, vaginas from outer space, Mickey Spillane, virgin births, alien sperm, stigmata, Sandy Dennis, and Christ himself living in the furnace room of a New York tenement. The title was changed to *Demon* when newspapers and TV stations refused to promote it, smelling blasphemy. ●

PSYCHOTIC REACTIONS & CARBURETOR DUNG,
by Lester Bangs, edited by Greil Marcus (Alfred A. Knopf, \$19.95)

Lester Bangs died in 1981, America's best-known—and best—rock critic. That's sad, not only that he died young (age 33; killed by that New York hazard the six-floor walk-up, which he attempted to negotiate on Darvons; his heart gave out), but that he is to be remembered as a rock critic.

He was one of America's best young writers, one of the few truly brilliant minds that came out of rock writing (the other two, Richard Meltzer and Nick Tosches, both gave it up). Had he written sex manuals or greeting cards, they would have been brilliant, but Lester loved music and that's mostly what he wrote about, publishing thousands of articles between 1968-1981, with millions of unpublished words left behind.

This book tries to be representative of Lester's work and it fails. Editor Greil Marcus (whose name jumps off the cover in letters nearly as large as the author's) seems to be making a case for rock writing (i.e. himself) rather than a case for Lester as a great writer. Or maybe he's making a case for Lester Bangs as a rock writer rather than as a writer, period.

Much of what is reprinted here is Lester's best work: "Psychotic Reactions & Carburetor Dung", a fictional history of the Count Five's career; "John Coltrane Lives!"; two of his three infamous Lou Reed tirades; and "James Taylor Marked For Death", a Troggs appreciation. At his best, Lester captured the spirit of great three-chord throwaway trash rock'n'roll in non-stop amphetamine-fed ravings that take the reader on an emotional journey like no other music writing I've ever encountered.

But having grown up reading Lester's work, I have problems with some of the selections. Do we really need to reread a 1973 slagging of Jethro Tull? Or an amazingly naive look at the Clash on the road? Not to mention the inclusion of the one article Lester told me he wished he never wrote?

Maybe that's my own weirdness, because this book is an invaluable collection and I think the main themes in Lester's writing (will people have emotions in the future? is this entire generation wallowing in solipsism? etc.) come shining through. And if this book sells there'll be another, and maybe another, and then kids of the future can read his two-part Stooges opus from *Creem*, more of his fiction, and more from his notebook, and we'll all be happy. For now, just enjoy this book as a sample, not a final word on Lester Bangs. ●

—James Marshall

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Deb Parker

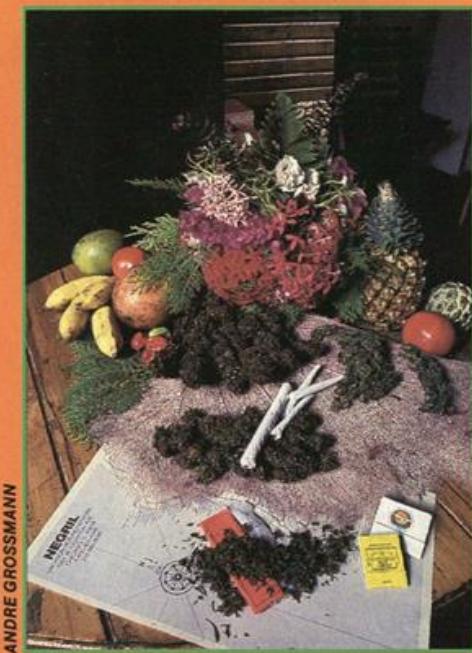
Deb Parker's motto is "Good girls go to heaven, bad girls go everywhere." Deb not only goes everywhere, she runs the place! Deb books, promotes, and/or manages half a dozen joints in New York City, including The Strip, which features psychedelic bands and rave-up sleaze, Girlstown ("Where Wild Women Rule!"), the Den of Iniquity ("Real Go Go Girl Gone!"), and Mod Tee Pee, which features a two-rock'n'roll-band-night every Thursday at the Pyramid Club. Deb also has a serious side—for several months, she's been hosting AIDS benefits (entitled "Ignorance is not Bliss"). She also describes herself as a writer, and is currently taking detailed notes on everything and everybody in preparation for her memoirs. ●



Photograph by M. Henry Jones and Joey Ahlbum, from an incredible 3-D slide show of Go Go Girls that was shown at The Tunnel in New York City.

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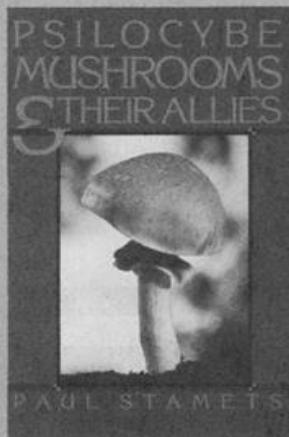
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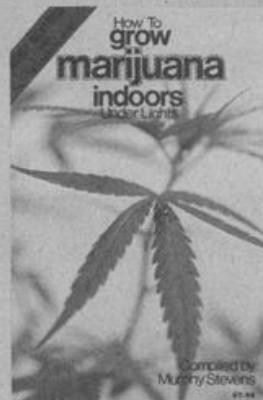


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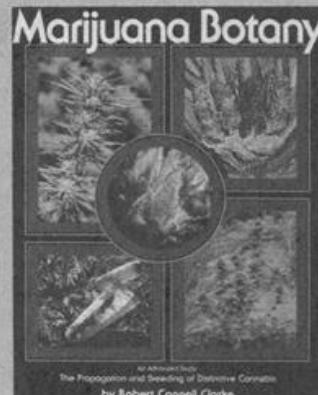
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THREE MUSICAL GENIUSES YOU NEVER HEARD OF

By James Marshall

Ronnie Dawson—Back in 1957 the 17-year old "Blond Bomber" of Dallas, Texas first entered the recording studio to cut the first of a handful of classic discs that would bear his legacy, "Action Packed" (Backbeat, a subsidiary of the R&B giant Duke records). From the opening shout of "Gimme the downbeat maestro I wanna lay it on the line!" Ronnie laid down a rockabilly groove that would be forever unmatched for sheer wildness. His shriek of a voice, thundering guitar and unique approach put him immediately in a league with any rock'n'roll singer of his day. His "Rockin' Bones" (covered by such luminaries as Elroy Dietzal & his Rhythm Bandits and the Cramps) contains the ultimate rock'n'roll eulogy—"When I die don't bury me at all/Just nail my bones up on the wall/Beneath these bones let the words be seen/The bloody gears of a boppin' machine"—and "Do Do Do" (waxed under the nom de disc Commonwealth Jones) gives Bo Diddley a run for his cash.

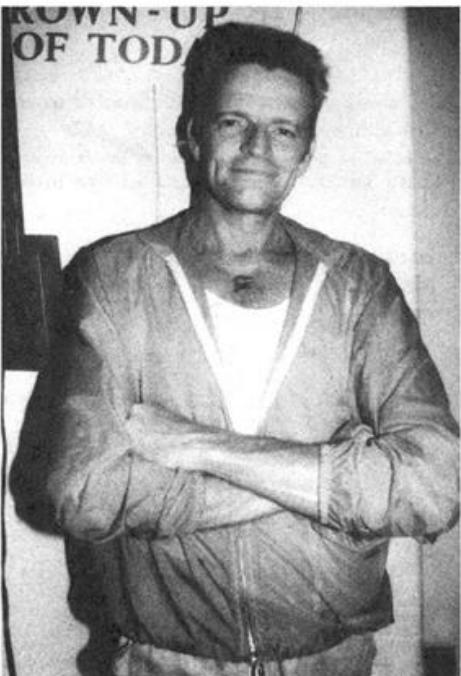
These classics and thirteen more have been rounded up for his first-ever LP, **Ronnie Dawson Rockin' Bones** (No Hit Records, 1 Hazlewell Rd., London, England, SW15 6LU), best LP of the year by a white person. Ronnie, who in recent years has paid the rent working as a Dallas session musician, has also returned to the rock'n'roll stage with wildly successful gigs in New York and England and has proved as potent as ever with his flat-top haircut and 1948 Fender Broadcaster guitar. It only took 30 years for the recognition but he deserves it and more.

Andre Williams—To hear "Jail Bait" by Andre Williams, a 1958 R&B number bemoaning the legal troubles one might encounter by snatching unripened peaches, is to understand what the word "genius" means when applied to music. On his '50's recordings for the Detroit-based

Fortune label—"Bacon Fat", "Movin'", "Greasy Chicken", "Pass The Biscuits Please", "Mean Jean", etc.—Mr. Williams proves himself no small talent when it comes to servin' up that wavy-gravy off-beat R&B slop and has a way with nouns and verbs that makes him the Damon Runyon of black music.

While none of these were national hits—although "Bacon Fat" and "Greasy Chicken" did quite well in the Midwest—a lesser man might have rested on his haunches, satisfied with these great achievements. Not Andre. He went on to produce several fine albums by Bobby Blue Bland, write hits for the Five Du-Tones ("Shake a Tailfeather", which Ray Charles stomps out in the Blues Brothers flick) and Alvin Cash ("Twine Time"), cut prehistoric rap hits for Chess ("Cadillac Jack", "Girdle Up", "Bumpin' & Humpin'") and more. Last seen, Andre was living in Miami, bitching about being ripped off by unscrupulous record labels and publishers, but an LP of his early sides **Jail Bait** (Fortune, 3942 Third Ave., Detroit, MI 48201) is available.

Lazy Lester—Best known for writing and recording the original version of "I'm A Lover Not A Fighter" (which the Kinks, amongst others, recorded later), this Louisiana blues man currently based in Pontiac, Michigan, keeps the Jimmy Reed/Slim Harpo drunken-blues shuffle tradition alive in its most potent form. He can stomp 'em out on "I Hear Ya Knockin'" and "Sugar Coated Love", or mellow down easy like "They Call Me Lazy", but he can keep an honest-to-goodness blues *grind goin'* that'll make you want to drink a gallon of Nite Train. He has a new LP out—**Lazy Lester Rides Again** (Blue Horizon, 48-50 Steele Rd., London, NW10 7AS), and his vintage Excello recordings might be found at your local flea market. ●



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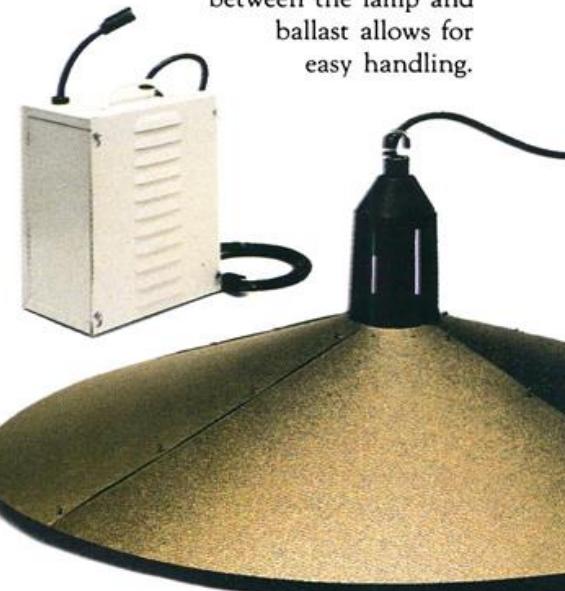
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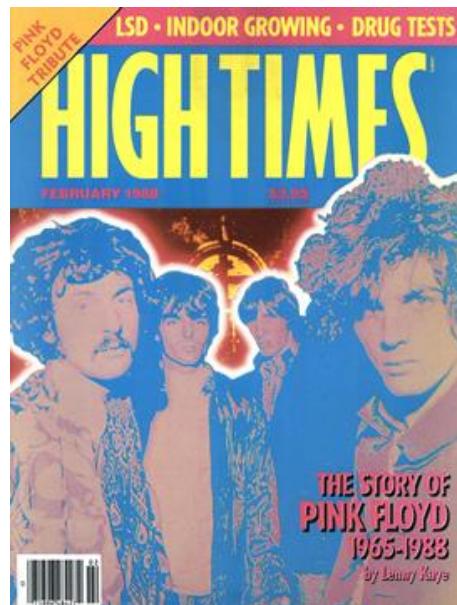


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